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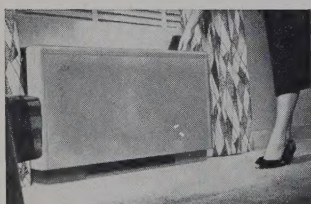
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IT IS LIKELY that we shall be remembered briefly and sporadically by posterity for our many acts of kindness on behalf of old buildings. We helped found a society for their preservation in Ontario, and much good work has been done to save the best from the wrecker or from neglect. We are thinking of starting a new society to prevent owners from cleaning historic buildings — a society which we shall all know familiarly as STPOFCHB. In Toronto, we are constantly being asked in press and radio to clean up this or that though these appeals are curiously silent at the time of the CNE (Canadian National Exhibition) when everyone is allowed to feel free to chuck paper cups, newspapers and other rubbish wherever he happens to stand.

It is well known that slogans of any kind, especially those with such laudable objectives as to clean something up, eventually affect members of society for whom the campaign was not even remotely intended. The cleaning of buildings is one that has seized the imagination of bank directors because, in Toronto, we have had three cleaned in the last few years; and two were historic buildings of considerable architectural importance. We had just got used to the Bank of Canada on Toronto Street looking embarrassingly naked and streaky, and so obviously unable to do anything about it, when the sand and water experts attacked the old Bank of Montreal. The Bank looks perfectly frightful, and we know that it will take half a century to give it back the patina of grime that added so much to the venerability and respectability it once had. Perhaps those are old fashioned virtues no longer expected of architecture. We have not lived long enough to see how our modern buildings of glass and polished metal will age. With neglect, we know what happened to Le Corbusier's Salvation Army in Paris. It became indescribably shabby, but the stone buildings for whom we speak are not in that class. Like ourselves, they age, and with age and maturity comes to some a beauty that face lifting destroys rather than enhances. We have no great body of traditional architecture, and that makes our *good* old buildings all the more precious. With a wealth of historic building in Britain, one cannot imagine the cleaning of St. Paul's or Westminster Abbey. Such treatment would, quite properly, be thought indecent by every Englishman.

The Bank of Canada (1853) by Cumberland & Storm was the seventh Toronto Post Office. Toronto Street on which it stands is a short street, but is one with a civic dignity rare in Toronto. It has gone through several changes in the last few years and more is in store. The central Post Office which closes the vista of the street is obsolete and doomed.

The Bank of Montreal (1885) was designed by Mr Frank Darling and Mr S. G. Curry. In its day, it was the most important building in the city for the young architect. Mr Sproatt once told us how eager draftsmen were to work on the drawings, and, if we remember rightly, he was one himself. The building is well outside the period of classic correctness, and is gay with sculpture and ornament. An heroic figure of a man appears to support on his ample shoulders the full weight of the south facade. He once did it quite successfully — even when the subway added to his problems by running directly beneath him — but, today, he seems torn between his job which is full time, and his nudity which he is powerless to cover. It must surely be the height or depth of Philistinism to sand blast a bending man.

While we were driving north from a visit to the two banks, we saw a man scraping a bronze memorial at the head of University Avenue. It would look as though we were on the verge of seeing our monuments done over. It is not the first time. Some years ago an eminent sculptor recommended a coat of bronze paint to the government, and sure enough, it was brushed alike on Queen Victoria, Sir John A. MacDonald and Robert Raikes, the founder of the Sunday School. It would be funny if the victims, whether banks or statues, were not so helpless. Only STPOFCHB can save them in the future.

Are We Omitting Something?

BY CECIL S. BURGESS

OWING TO THE MULTIPLICITY OF THINGS that must be remembered in designing buildings at the present day, an architect may have difficulty in assuring himself that he has not omitted anything essential before the contract for his building is called for. In drawing his plans he uses the knowledge with which experience has stored his mind. A great deal of this is embodied in the drawings themselves, but much must be written into specifications. The making of these clear and complete is a complex and highly responsible work. Have I forgotten anything? That is a searching question which he must put to his mind and conscience for now he commits himself to a heavy responsibility. He has specified a thousand things, but is there perhaps one thing of crucial importance that may have escaped attention? Is everything clearly stated in terms incapable of misinterpretation? A specification must be specific and complete. An architect must have some kind of check-list. He will probably refer to former specifications and he may have some special form of check-list of his own contrivance. In any case, he must rely chiefly on keeping his mind and imagination very much alive to the special occasion before him. No two occasions are alike. New desires, new materials and new devices arise as the days go by. The complexity of a work does not necessarily increase with the size of the building. A highly finished residence or a small hospital may require many uses and services within small compass. Lasting construction, efficient service and good appearance or, in the old formula, "firmness, commodity and beauty," must be the three controlling ideas throughout, never to be lost sight of.

Specifications deal strictly and solely with materials, their qualities and assemblage. The preparation of plans comes before specifications can be written. Quite a number of considerations must be taken into account. These belong to the sphere of ideas rather than to that of the material sort. A serviceable kind of check-list of these may be made as, for example:- Survey, Analysis, Plan, Execution, Operation. These names apply fairly well in such operations as architectural projects, town planning and engineering works. A physician will be applying similar ideas but using such terms as examination, diagnosis, prescription, cure and regimen. In many minor daily operations the same line of ideas sub-consciously directs us; consciously employed they may form a valuable check-list. Although the order in which the terms are above placed is that in which procedure is naturally thought of and

followed, it soon becomes evident that none of the operations can be carried very far without involving the others. The end must be kept in view from the beginning and each step must be kept in view throughout. The preliminary survey, however, reveals the scope and sets the limitations to the whole work. If at any stage an impassable barrier is met with then the scheme must be abandoned. The separation of the stages can be theoretical only, yet that mental separation is serviceable to clarity of thought and for final review and criticism. It is worth noting that work under each of the suggested headings may be subdivided in turn into similar divisions since each may form a complex problem requiring systematic study.

The first of the above occupations — that of specification writing — refers, as stated, to purely physical matters; the second — the planning of projects — belongs exclusively to the sphere of reasoning. It must further be remembered that architecture, in common with all human endeavours, deals with still more important considerations which necessarily include these and much more — some further aspects of life and living. These aspects may be comprehended under the titles of the physical, emotional, aesthetic, rational and moral spheres. While each of these words seems to express a separate isolated idea, it would be an illusion to suppose that in the affairs of life, they can exist separately. They are not only interdependent. They are inextricably commingled and co-existent. Without our physical bodies and organs of sense we cannot be aware of the objects that arouse emotion or delight, nor can we reason or conduct ourselves one way or another for better or for worse. All our activities depend on each and all of these elements. We cannot carry on our physical actions, our emotions or our moral conduct without our reason, and so with each of these functions. The end and purpose of our existence is the fulfilment of duties and responsibilities. This demands the immediate and continuing support of all our faculties. These faculties form a unity even more essentially than do the various organs form a single body. For almost all things that we do, we call into play all these faculties and direct them towards some responsible purpose to a greater or less degree and more or less consciously or sub-consciously.

We may usefully judge of the present condition of the art of architecture by keeping in mind the above check-list. How far is it fulfilling its physical, emotional, aesthetic, rational and moral purposes in a complete and

well proportioned manner? What efficient service is it giving to our day and generation? There can be little doubt that we are laying great stress on physical aspects and that reason impelled by our great scientific advances has outrun attention to other aspects of life. This is certainly suggested by a glance at the aesthetic condition of our cities.

It has been often noted that the general feeling for beautiful workmanship underwent a great change for the worse about the close of the seventeenth century. Up to that time, the beauty of man's work was looked upon as a prime essential and every craftsman and designer had the ability to endow his work with aesthetic and emotional quality. It appears that the conditions of life in those earlier days nourished this ability. In considering this period and the later change, the historian G. M. Trevelyan says,

Certain conditions of life may have had influence upon the imagination. The most obvious of these was the perpetual contact of man, in the ordinary course of his work and recreation, with the force and beauty of nature . . . and the way for the high triumphs of imagination that moulded this age was left open by the exclusion of science from all the ordinary affairs and occupations of life.

On the other hand, to quote the same author,

One condition of modern times is that what pays best is generally ugly and that whatever man touches for a purely economic reason he mars. At the beginning of the seventeenth century the reverse of every one of these conditions prevailed . . . town influence scarcely affected the lives of the great majority.

We frequently hear sensitive artists complain that the mechanical and rationalist interests of today and the eagerness for production that brings money in quickly are inimical to their work and blighting to our culture. Must we therefore "exclude science from all the ordinary affairs and occupations of life?" That is not possible or rational. Yet it may be admitted that we are lacking in the interest of beauty. It is, however, not a question of less science but of more appreciation of the value and necessity for beauty. The advance in science has resulted in real progress that has raised our culture immensely in at least one aspect and will probably continue to do so. But let us not forget that life without beauty is life on a relatively low level and that a prime object in life is to endow it with the satisfaction that beauty gives. What is this quality of beauty? Although we apply the word in a secondary sense to matters of behaviour and of reason, it is primarily what is approved by the senses of seeing, hearing and the rest. Its great importance arises from the fact that all our knowledge comes to us, in the first instance, from observations made by the senses. The child investigates his surrounding by these senses. He is sensitive to a range of qualities in the things he sees, hears, tastes, smells, touches. He finds delight in some things, dislikes others. These impressions do not change, they are part of the human constitution. Sugar is always sweet, ginger is always hot in the mouth.

*The rainbow comes and goes,
And lovely is the rose,
The moon doth with delight
Look around her when the heavens are bare,
Waters on a starry night
Are beautiful and fair.*

The word aesthetic means that which relates to the senses. These are therefore aesthetic influences. They affect us apart from reasoning, their effect is instant and unvarying. Yet they have a profound effect upon our reasoning and upon our conduct. We derive from them our notions or harmony and contrast of bad and good. To be brought up or to live in beautiful surroundings and amongst people who value beauty in works, thought and conduct makes demands and has powerful influence upon the individual. It raises the value of life. It is a quality that is so much desired and creates so much delight that a society where it is despised becomes degraded to a lower level.

The ability to produce work of beauty is, in a greater or less degree, a natural quality of humanity. This is evident from its having permeated so thoroughly all the workmanship of the Middle Ages. That was a period when the power of reasoning was at a very low ebb in general society, so low that we should be tempted to call that a barbarous time were it not for the refinement with which fine craftsmanship permeated that society, steadily raising it out of barbarism and leading on finally to the many inventions that culminated in the printed book. There is an expression often used in architects' specifications to the effect that all operations shall be done in a "workmanlike manner" followed by the condition that the men employed must be skilled in the type of work which they carry on. This is a relic of past times and is a good one for it appeals to the pride of the worker in the work of his hands. The parallel French expression *selon les règles de L'art* is fairly equivalent. It calls on the worker to remember that he is practising an art and not merely fulfilling mechanical operations. In spite of our extensive use of machine tools, we still depend on the workman's hand; for every tool and every part of every tool passes originally through the pattern shop and the fitting shop under the scrutiny of the workman's eye, dependent on the workman's skill of hand and therefore on the workman's pride and joy in his work. Even the machine operator, if working in wholesome conditions and not too hard driven takes delight in his work. Even the architect, under similar conditions, may, let us hope, take more pleasure in his work than in the pay he gets for it.

The desire for beauty is as strong today as ever, and probably even stronger. But there are powerful hindrances to its fulfilment. In Trevelyan's words, "whatever man touches for a purely economic reason, he mars". The urge for quick cash returns mars the appearance of our cities, the architect-made environment in which most of us spend our lives. To attract quick sales the shopkeeper splashes his facade, which may be otherwise good or at least inoffensive, with signs disruptive of all harmony, thus taking just so much joy out of the lives of the passers-by who do not realize what is happening to them. To get at the gold, or the oil or the gravel we spoil the landscape. In our haste to get to places we allow bridges to be built that disregard the beauty of surrounding nature from the touch with which we derive our virtue.

But the greatest and most common hindrance to the creation of beauty or to any other of the finer qualities of life for that matter, is the tendency to dwell in 'the little

'sensual life', either taking an easy or an intoxicated enjoyment of it. Neither of these attitudes leads to higher accomplishment. Excitement of the senses is necessary to life and to enjoyment, but self indulgence does not necessarily produce creative effort. The corrective is the transmutation of the enjoyment of the senses into works and actions which add beauty and grace to life. This implies a shift from a subjective to an objective attitude. Along with the other instincts which press us to increase in bodily strength, in keenness of the senses, in emotional enjoyment and in accuracy of reasoning, we have the instinct also to attain higher levels of life in better environment. This we cannot do as individuals but only in association with others. In response to this urge we create the moral sphere of life. Morals are the standards by which the level of social life may be raised. The arts are useful handmaids serving this moral instinct. They are necessarily social and aim at better social life. This is why they imply a shift from the self-regarding or subjective attitude to a social or objective attitude. This is not to say that the arts are the only means of aiding moral life, but they are a very important means for in them a great variety of powers are brought to bear. They enlist trained physical abilities, the senses, the emotions and the reason. Their special function is to bring grace and beauty into life.

Architecture, like all the arts and crafts, is primarily under the control of reason. Its quality rises by the degree of the delight to the eyes with which it is mingled and of the joy in life with which it is practised. Along with the strength and usefulness of its works there may be combined an adjustment of its masses, detailed forms, colours and textures of its materials. Its serviceable and lasting qualities may be scrutinised by standards of reason. Grace and beauty are not subject to these standards but only to the judgement of the senses and of the emotions that the senses arouse. Conversely a work cannot be endowed with grace and beauty by process of reasoning but only by laying oneself open to the joy of the emotion, and of the senses from which these arise. Yet that joy itself must be under a discipline — that of raising the level of social life. It must exist not for self but for all. Some of the more lyrical and ecstatic poets have been blamed, justly enough, for living in uncontrolled sensual pleasure. Yet, in their created work, they have been able to rise above that enjoyment to another sphere of enjoyment transmuting selfish pleasure into purified objective form that has made their works abiding treasures adding happiness to common life. Such artists are not, indeed, altruistic persons seeking consciously to benefit mankind. They simply instinctively reach out for an element of life by which men rise to a better climate of living. Fine prose writing differs from poetry by the preponderating element of reasoned thought with which it is laden. Yet this, too, may be expressed with the grace and beauty that brings that higher element into social life. Architecture may seldom be able to express lyrical beauty, but it may certainly rise above dullness.

In devising the plans and construction of buildings we employ our reason, cudgelling our brains, as we say, making trial of various ways and means to accomplish the ends that we seek. But when we come to the final shaping

of the work, we no longer appeal to reason. We give our brains a rest and use our eyes and judge the work so far done by the emotion that the mere sight arouses. We see more than what we have put down on paper for we have the faculty of making internal images. By this faculty of imagination we see better than by the eye itself, for we can see the building at its full size and in the setting which, we hope, it will occupy. This testing by the effect upon the emotion is the sphere in which beauty may be created. In the climate of our age and generation we are apt to neglect this because our age and the public are so much preoccupied by rational matters. We are deriving so many and so great benefits from our wider and more accurate application of reason. These provide much for the mind but, so far, much less for the eye. We should not forget that it is through the emotions we are led to that higher level of life, that larger dimension of living which is more to be desired than our much prized standard of material living. The quality of beauty enhances everyday speech and act, our walking and talking. By permeating the arts and crafts it gave one of its chief values to the Middle Ages. The Greek philosophers never conceive of virtue or goodness without including beauty as a chief element. They used the term beautiful-good making one word of it, to describe a virtuous person, putting the idea of beauty first, just as a matter of course.

The ability to create beauty is not a rare and unusual gift. It is, in greater or less degree, a common human faculty. Its employment is a duty. It depends on the ability to enjoy life and is, in fact, that joy expressed in word and act and in the work of the hands. It is the bloom upon work well done in joyful mood. Looking at some small example of such work we catch a sparkle or delight so that we want to take it and carry it home with us. The making of beautiful things occurs to the minds of persons who enjoy life and wish to share the satisfaction with others, to contribute an item to human happiness, to the joy of being human. Civilized people take pleasure and wish to give pleasure in the things they do or make. It is an activity to foster in architecture as elsewhere. Looking over the wide field of accomplishment in this art this can be appreciated in many an example — the serenity of temples, the grandeur of cathedrals, the splendour of great castles and bridges, the stateliness of manor houses, the homefulness of the humble cottage, in the garden of which a man may meet God without fear. These examples express not only the joy in life of the individual creators but also the joyful pride in accomplishment of the whole generation that produced them. This has led us to give the names of "styles" to the work of entire periods of history. Each has in fact, in its turn, added something more to the human conquest of the world and to the human power of creating greater beauty.

The present generation is undergoing a vast revolution of ideas. It is still infected by ideas derived from scientific creeds now abandoned by science in the light of fuller knowledge. We are still haunted by notions of a purely material world that operates only on mechanical principles blindly, inevitably and aimlessly. This is a disease of the mind; that way madness lies. The spirit with its emotions is as real as matter and energy and just as surely indestruc-

tible and undiminishable. Its motions and actions arise from the appeals made to it by the sight of objects and the hearing of sounds and the impact of all the senses. Physical energy displays itself in many forms and so does the energy of the spirit. The arts, in as much as they stir emotion, are of these forms. Works of art communicate the emotions which they embody. These become social property and social values raising society to higher levels of living. They deal with the whole gamut of the emotions and when they delight the eye we call this beauty. The various hypotheses that science formulates have strictly limited values because they exclude from their scope the more important part of what constitutes life. The arts are based on no hypotheses but on the observed facts of life which are as unarguable as the observed fact that one and one make two. The practice of the arts preserves the mind from the unhealthy condition that must be generated by notions based exclusively on abstract ideas. There is no such thing in the arts as the scrapping of abandoned hypotheses as is a necessity of science. A thing of beauty is a joy for ever. We are too much inclined to the false supposition that the beauty of the work of past ages is outmoded and should be neglected or shunned. The manners that produced them are no more but the beauty endures. To despise this is mere narrow mindedness. It will do us good to realize that beauty, like energy, exhibits itself in many forms but is always the same essence. The wider our recognition of it may be the more virtue and power we may derive from it.

We are suffering from an overdose of technology which we have not yet assimilated into our social system. The many advances in technology benefit individuals in a material aspect but blight many social interests. The motor

car is a typical example. It is a great private benefit and, to the individual appears to be a very efficient instrument. It is at the same time a blight on city traffic, a model of communal inefficiency. Whilst it helps the owner to travel great distances quickly, it separates him more and more from his neighbour along the street in whom he becomes interested only if he should chance to meet him in Florida or California or in Paris or London. Radio and TV increase our interest in the affairs of China and Peru but lessen it in regard to those of our city. Our interests are so many and so wide that they are spread very thinly. In the Middle Ages civic pride was intense engaging affections and passions. This developed personalities a very different thing from our individualism which is a disruptive quality whereas personality is derived and developed from social contacts. That old intensity of local interest has disintegrated. We have become individuals rather than persons. We are more interested in material improvements than in finer personal relationships. We are conspicuously failing to provide a civic environment that will enhance the standard of life. This is largely the responsibility of architects, town planners and landscapists. Co-operation amongst these is not taking place to anything like the extent required. There is too much apathy on the part of each to the other, too much mere individualism, too little of common endeavour. The result is that architecture inevitably becomes reduced to futile bits of individual work, good in themselves no doubt but mere trash in the mass. As no man can live to himself so also no profession of art can live to itself. The challenge to architects is a great one requiring a clear vision of the situation and co-operation with others.



Brading Breweries Limited
Toronto, Ontario

Architects, Page & Steele

Structural Engineers, Hooper & Yolles

Mechanical Engineers, Frost, Granek & Associates

Private office

Elevation to Davenport Road





Burrard Street elevation

Public Library, Vancouver, British Columbia

Architects, Semmens and Simpson

VANCOUVER'S NEW LIBRARY promises to be one of the bright spots among many others in the downtown business area. The Robson and Burrard facades will be glass and aluminum curtain wall construction. The whole will give an impression of lightness and brightness which is emphasized by the 12' cantilever around the perimeter of the building. Two-storey high jalousies will provide sun protection along the Robson Street elevation. The architects were faced with an exceedingly difficult decision in design as the library is located in close proximity to one of the most massive structures in the whole city. They decided to contrast. From the model which has been built they have been very successful and we can look forward to a type of building such as the United Nations building and that of Lever Brothers in New York where glass is used extensively but intelligently.

The building itself will have a frontage of 203 feet on Burrard Street and 120 on Robson to the lane. This will give light on all four sides and good access to the rear of the building for delivery purposes. Lacking parking facilities for the public, the fact that they may drive to the rear of the building to deliver film projectors and other parcels will be quite a boon. It could be that in time a book return system could be set up whereby books could be left with an attendant at the shipping area to the rear of the building. This, however, is in the future and it is not the intent at present to have a drive-in service such as some banks are providing.

The building has been planned on a 3' module both horizontally and vertically. This together with the scarcity of bearing partitions inside provides a flexibility within the building which would not be otherwise obtainable. This 3' module

matches the standard book stack dimension, and will accommodate reading tables and readers with a minimum of loss of space.

There will be two entrances; the main one on Burrard Street about the center of the building for adults, while the children will use a secondary entrance near the lane on Robson Street. This serves several purposes. In the first place, it keeps the children from creating congestion and noise in the adult areas and lets them get directly to their department on the second floor via stairs without interfering with the adult public or use of an elevator. It also permits the children to go in and out of the building on a less busy street than Burrard. It also provides a second exit for fire purposes for the public. Thirdly, it will serve as a staff entrance when the library is closed.

Once inside, the patron will be faced with what are known in library circles as circulation desks. The one on the left will be for the return of books and for registration. On the wall behind this desk, and directing attention toward it will be a 21' high x 18' wide mural executed in glazed mosaic tile, depicting man's eternal quest for knowledge. This mural will echo and emphasize the soft colours to be found throughout the library, and will be a focal point of unusual interest. On the right will be where the books are charged out to the customers and where the new photographic charging machines will be located. In the lobby entrance itself will be located public telephones, a large display case and a directory of the building.

Past the circulation desk the first point encountered will be a direction or general information desk where a senior member of the staff will be located to direct the public to the depart-

ments concerned, and to help in using the card catalogue which is located immediately to the rear. This will be a strategic point in the building, and from it the public will radiate to the various departments of which there are four on the main floor and three on the second floor.

The four departments on the main floor are (1) General Reference and History which includes biography and travel. This will be located to the left of the main entrance and beyond the elevator and the stairs. Immediately to the right of the main entrance will be (2) the Science Department which includes the natural and applied sciences with minor exceptions. To the rear of that on the right will be (3) Business and Economic Department and to the rear left (4) Social Sciences which include philosophy, religion and education plus minor social topics. In the heart of the building will be the complete catalogue of the entire holdings of the library on cards. Immediately beside it will be a bibliographic section where books and other materials may be traced. This will be open to the public but in all probability will be used chiefly by the staff.

Transportation facilities are adequate, there being four elevators and a book lift. The main public elevator will be immediately to the left of the entrance and will be automatic and fast. It will take the patron to any of the four levels above ground but not into the stack area of which there are two levels below ground. Stairs immediately beside the elevator will provide facilities for those who wish to walk.

In all there are four main floors and a mezzanine above ground. On the second floor immediately to the left of the elevator will be the Fine Arts and Music Department. Here will also be located as well as listening booths for records, the entire picture collection of the library which now numbers many tens of thousands of mounted pictures which are for loan. To the right of the elevator will be Literature and Language Department which includes the fiction collection, and to this also will be attached the Young People's section. This is a small collection of books which are especially chosen to meet the reading needs of the 14 to 18 year old youths and will be open at all times the library is open. To the right of this again will be the Children's Department which has its own entrance but access will also be available from the Literature and Language Department.

This department will have its own collection and its own reading tables as will all other departments but as well it will have a story hour room where about 100 children can be seated to listen to story hours, puppet shows, displays and other interesting programs. This room can also be used for committee purposes or public meetings.

On the third floor will be found some unusual features such as a fine auditorium seating approximately 200 people, the newspaper room, and the Film Division. The latter is to the left of the elevator while on the right will be found the newspaper section where current and back numbers of the papers may be consulted. Immediately across the corridor from the elevator will be a recordak reading room where newspaper films will be made available. Space will be provided for six machines but three should take care of the present demand. Immediately adjoining this will be a small room where coin operated typewriters will be available for the public who wish to use them.

Next door to this room will be a small committee room which can also be used by the Film Department for previewing. This room is served by the projection room as well as the auditorium on the opposite side. The latter will have a public address system as well as tape recording and special stage lighting. It will also be equipped for films. It is proposed to make public room available to those organizations which have a relationship to the library and to reading. It is hoped that a nominal charge will cover their use.

On this floor, too, will be found the Schools Department through which are served all elementary schools from a pool collection. This department is visited by teachers and school librarians frequently, who select their books from the pool periodically. On the opposite end of this floor is the Extension

Department which is in charge of all branches, bookmobiles, stations. This department is not a large one but in time will grow to be one of the most important features of the library system. Through it today most of our books are circulated in our branches and in course of time it will administer by far the larger proportion of the library's resources in bulk if not in importance.

Some stacks are available on this floor both for use in the School Department and the Newspaper Room. The latter will seat some forty readers and through it access will be had to newspaper files which are not now on microfilm. It is proposed to shelve these on this floor to the rear of the building where they can be used in the microfilm room when necessary. A small room for the staff artist who makes up the displays, signs, etc., is to the rear corner of this floor.

The top floor consists entirely of administration. Beginning with the Acquisitions Department the books will come up the service elevator and go through the processing necessary, to the Catalogue Department where they will be prepared finally for circulation after classification and cataloguing. Nearby is the main stockroom of the library as most of the stock used is required on this floor. Next to the Order Department is the Bindery which the library operates and where nine binders are kept busy day after day. More than 20,000 volumes a year are completely rebound in the bindery.

On this floor too will be found the facilities for the staff in the form of a kitchen, first aid room, lunch room and lounge. It is hoped to equip these so that the quarters will be comfortable and where the staff can get light meals as well as have a rest during their meal time. The Rare Book Room of the library will be located on this floor next to the librarian's office and will double as a Board Room.

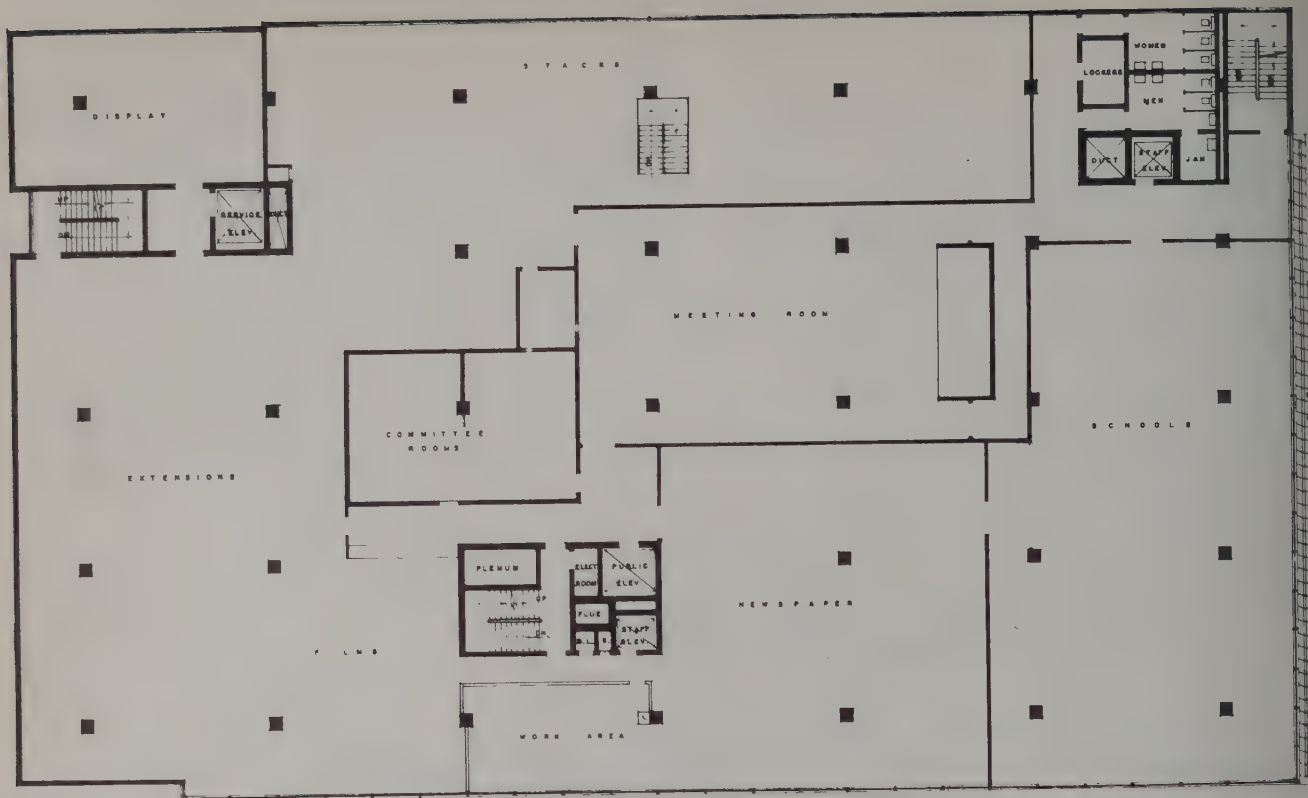
Next to the librarian's office will be his secretary and the office manager followed by the business office itself, then the assistant librarian, head of personnel, public relations, typing pool and switchboard. The new library will have 10 trunk lines and about 60 instruments which will require the services of 2 operators. Use of the telephone has become increasingly great over the years and many people now use it to secure information rather than make a trip to the building itself.

This completes the story of the library except to say that it will be a fully air-conditioned and sealed building. The louvers or jalousies on the Robson Street side will, together with the air-conditioning, keep it sufficiently cool during our hot summer days. It might be of interest to know that there will be no fire whatsoever in the building, although smoking will be permitted in one small room on the mezzanine floor. Steam is being purchased from the Hotel Vancouver and will serve both for heating and cooling. The lighting of the library has been carefully planned using up-to-date techniques and materials. It will provide comfortable levels of illumination, uniformly distributed, and carefully integrated with the architecture. Mention might also be made of the rather large mezzanine floor which will serve as an overflow for the departments on the main floor. Unfortunately, the area of the site was not sufficient to accommodate all of the public departments on one floor and the mezzanine is being used to augment it.

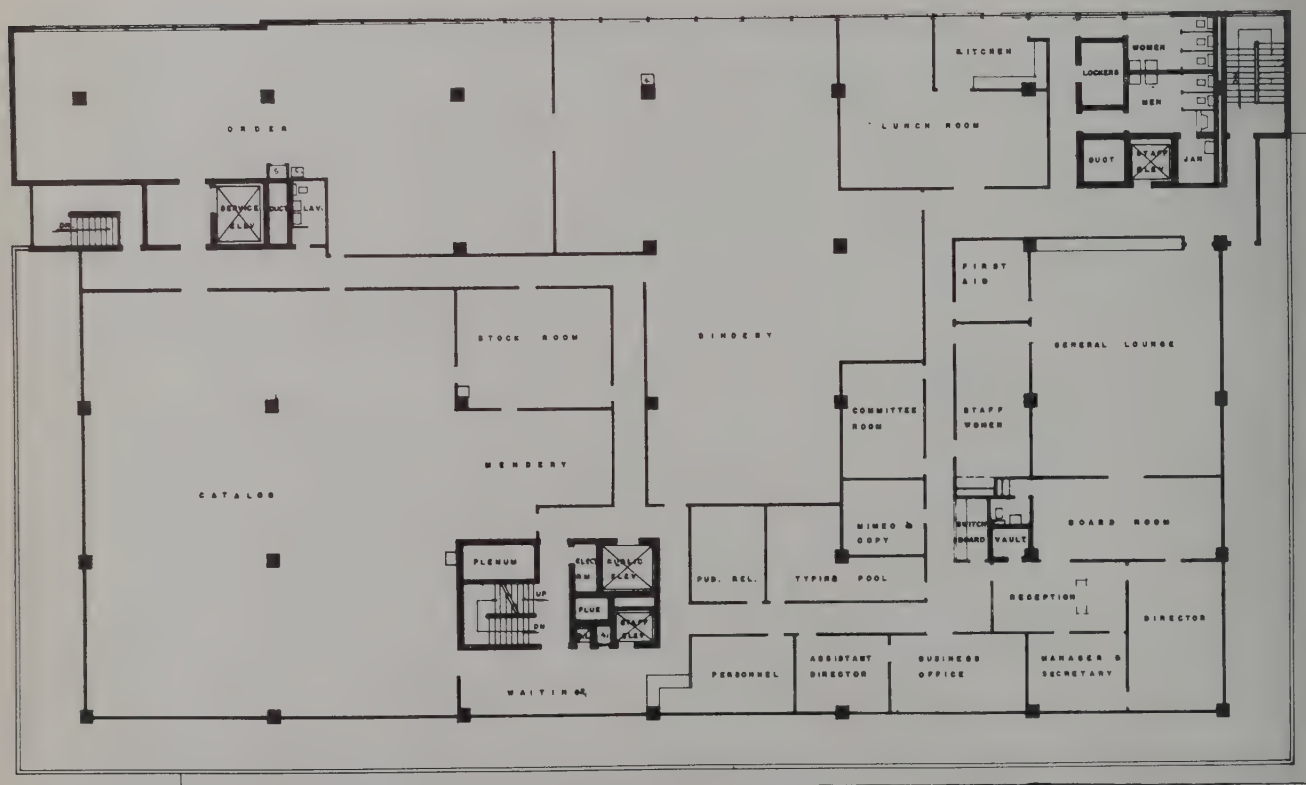
There will be two stack levels below ground level which will accommodate some 600,000 volumes. Here too will be found the mechanical services and the quarters of the maintenance staff and the shipping and receiving. Storage rooms and a dark room and vault will also be below grade. Most of the space however will be given over to books and together with those shelved in the public departments should accommodate three-quarters of a million volumes. As the library now has only 350,000 volumes this should take care of the needs for the next twenty or twenty-five years.

It is estimated that the library will take eighteen months to build, so we should be in our new library at the end of 1957 at the latest. This will be a great day after fifty-five years in the old quarters at Main and Hastings Streets.

E. S. Robinson, Director



THIRD FLOOR



FOURTH FLOOR



Public Aquarium, Stanley Park, Vancouver, British Columbia

*Architects and Engineers, McCarter, Nairne & Partners
Consultant in initial stages of planning, Fred Lasserre*

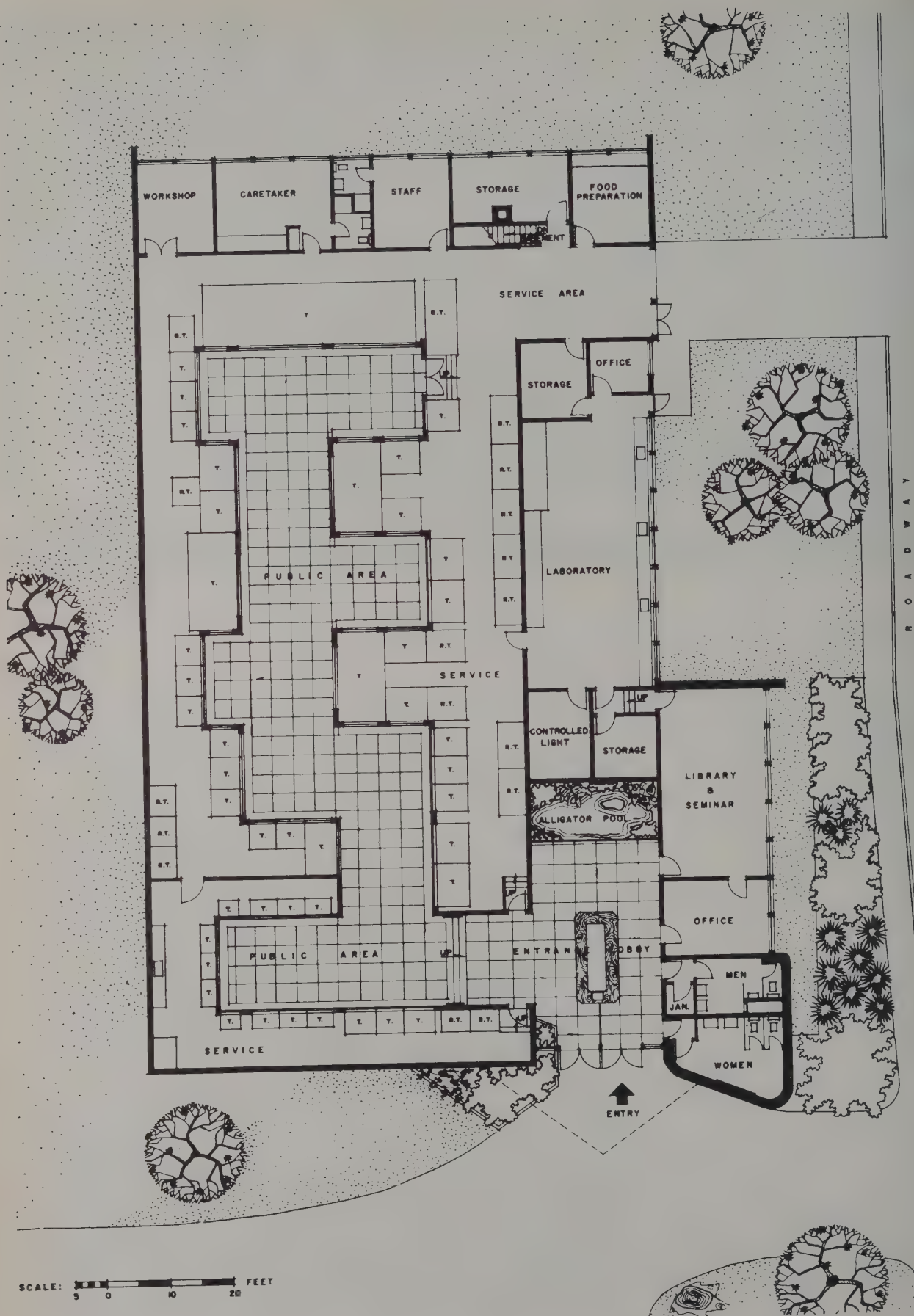
*Mechanical Engineer, D. W. Thomson
Electrical Engineer, R. Lennox Mackenzie
General Contractors, Jarvis Construction Co. Ltd.*

Bronze and concrete sculpture



Cost: \$282,700.00

Construction: Concrete frame, cedar exterior finish, built-up roof, overhead dome lighting to service area, terrazzo floor in entrance lobby, concrete floor in public area, drop lighting panels in public area, artificial and natural overhead lighting of tanks.

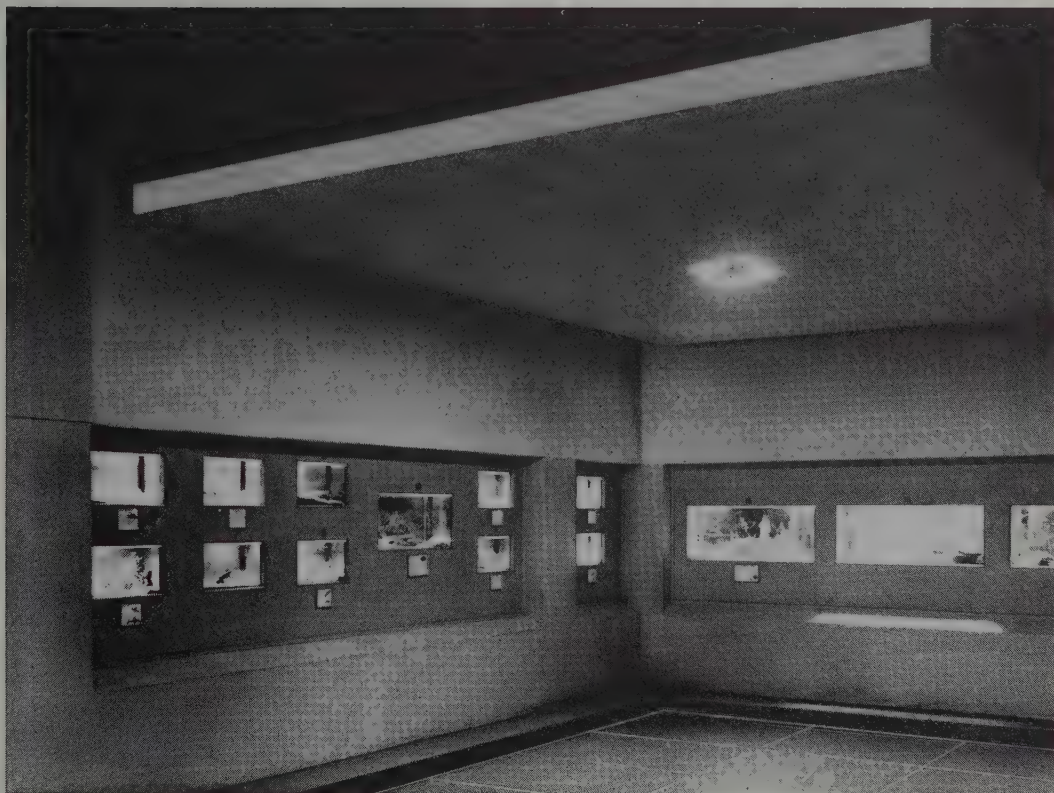


WILLIAMS BROS.



Entrance lobby

WILLIAMS BROS.



Interior
with feature tanks

Gordon Brown Building Montreal, Quebec

Architects, Greenspoon, Freedlander & Dunne

Structural Engineer, I. S. Backler

Mechanical and Electrical Engineer, A. Benjamin

General Contractor, Louis Donolo Inc.



Ontario Street elevation



Ontario Street entry



Penthouse executive suite

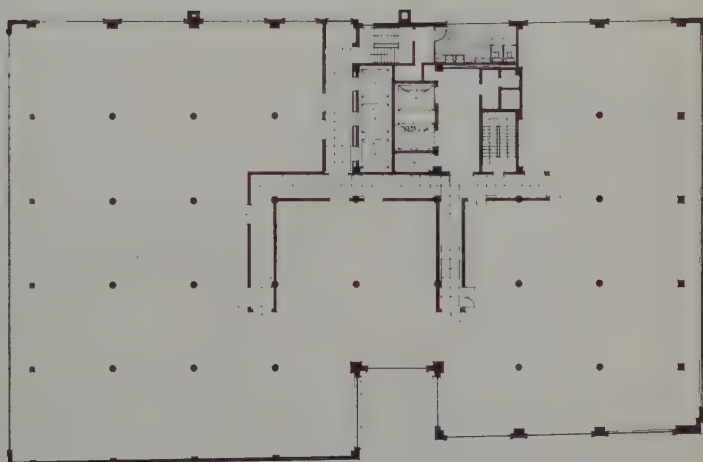


Main lobby looking east

This building consists of 2 basements (parking for 70 cars), ground floor, mezzanine, 11 floors and a penthouse.

Construction is reinforced concrete skeleton with flat slab and dropped caps. Ground floor is treated in Indiana limestone. The floors above brick and metal spandrels. For fenestration, steel windows have been used. Lobby is faced with Russo Marlino marble with structural steel trim. Exhaust and sprinkler systems are provided throughout the building.

The building is heated by means of differential heating system consisting of two zones with individual controls.



Typical floor plan

Fabricas de Papel Tuxtepec S.A., Mexico

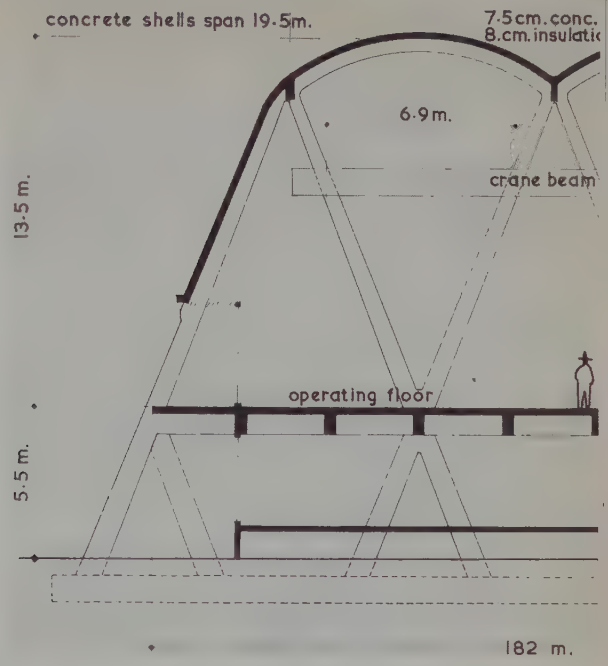
Consulting Architects, Gardiner, Thornton, Gathe & Associates

Consulting Engineers and principal consultants for the project, Sandwell & Company

Consulting Structural Engineers, Read Read Jones & Christoffersen



Section through paper machine room





Location

Located in the tropics south-east of Vera Cruz, Mexico. The Mill will produce one hundred tons of newsprint per day in its first stage of development.

Construction

Construction drawings are presently under way and work on foundations at the site has commenced.

The structure using the crossed columns and V columns is determined by logical structural requirements and is proved to be economical.

Economical span for shell roof.

Economical span for crane beam.

Economical spacing of column foundations.

Logical position for columns on operating floor level.

Earthquake loadings and stresses properly accommodated (lateral wall bracing, equalized foundation loading and expansion joints).

The main building is 700 feet long, with reinforced concrete poured in place for foundations and columns, floors and roof — horizontal sliding forms (using crane beam) will be used for the roof.

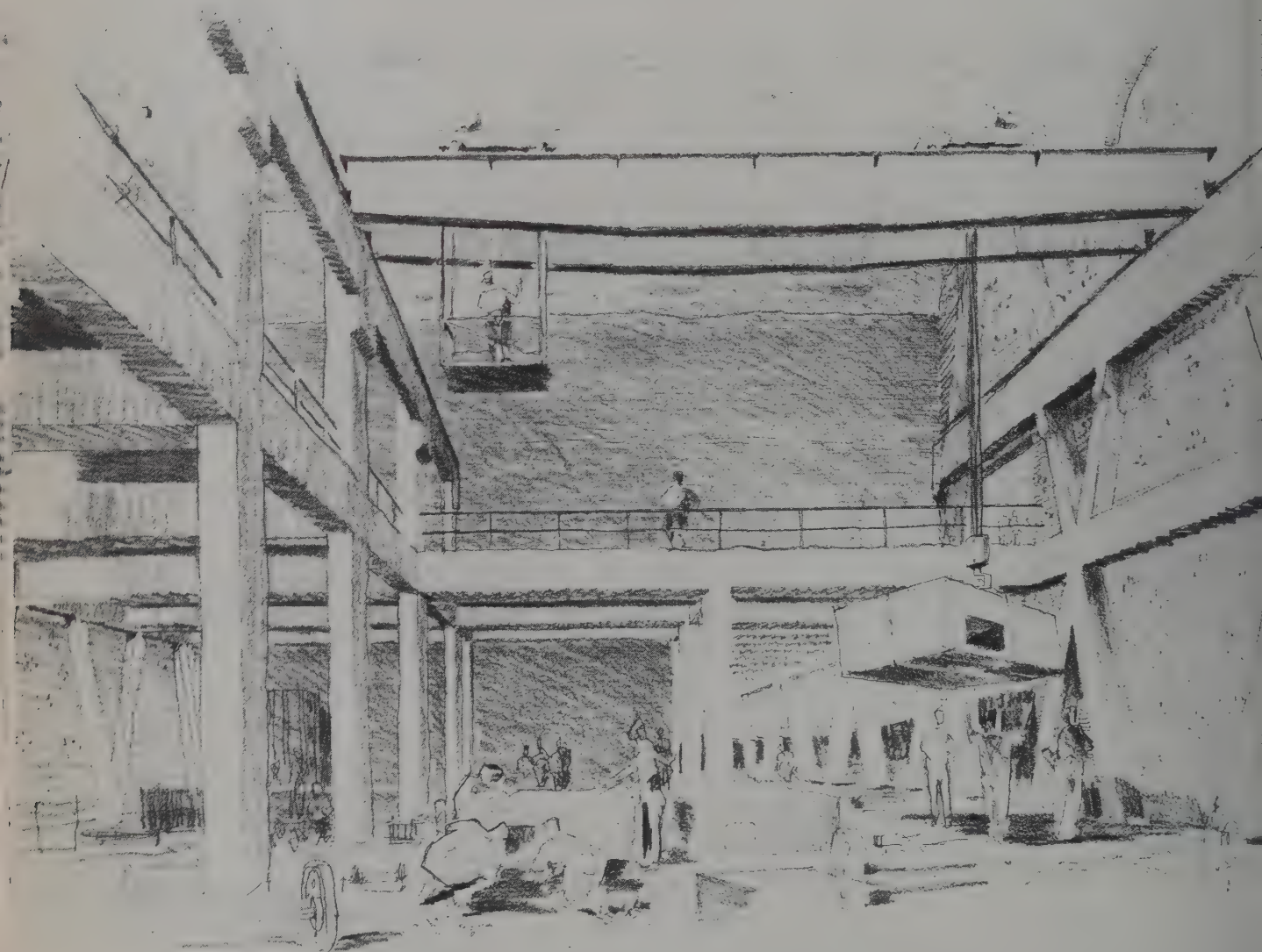
Wall infilling, 30 centimetres of colour glazed and terracotta unglazed hollow block with two or more colour patterns being worked in to various parts both on exterior and interior.

Design

It is interesting to note that all the design work for this industrial project is being done in Canada. Senor Ortega, a Mexican architect, has been retained for the design of the adjoining townsite.



Fabricas de Papel Tuxtepec S.A., Mexico



Shops and storage area

Housing as a Community Art

BY WOLFGANG GERSON

IN THE LAST LECTURE OF THIS SERIES, Professor Hiscocks gave us a wonderful survey of the needs for an Art Centre in Winnipeg, and I am sure that after his lecture all those present felt like going out and spreading the message so that this centre might soon become a reality. I felt more than usual that odd mixture of jealousy and pride which always overcomes me when someone talks about the problems of the free arts, which are somewhat different from those of our own art, housing and architecture. I feel jealous of the freedom the free artists have created for themselves, in the fact that the painter and the sculptor can work for themselves in their studios and present to the public afterwards. Whilst, on the other hand, we have to wrestle with clients. I pride myself that perhaps this is also the strength of our own art that by necessity it is so much more closely related to the daily life of the people, and for that reason does not get itself into the precarious kind of position of the free arts which Professor Hiscocks described to us in his lecture.

But that, too, is partly an illusion. Because although, of course, we must have building, must have shelter, as shelter is one of the primary necessities of life, and the shelter we are providing in this part of the world at the present time is probably of somewhat higher standard than that provided at other times; yet can it be called art? My answer is on the whole: No. In fact, I am sure many of you when reading the title of my lecture "Housing as a Community Art" found it a little confusing on two counts: 1) In the suggestion that housing is or should be an art, comparable at all to the arts of music, painting, or poetry; 2) In the suggestion that there could be such a thing as a "community art".

Art, it is said, is an act of personal intuition and genius, it is a gift and must spring from a personal act of creation. That is true but not quite. Housing is one of the utilitarian arts. It is a useful art, a commercial art, and a commercial artist, poor fellow, among artists he is considered to be an unclean person who is trying to make a living. It is the odd manner of thinking of our day which leads us to divide life into two very distinct categories: 1) Utility and 2) Art, but the two shall never meet. Our houses have become machines for living and our art must be the works of the pure spirit. My plea in this lecture is for a reconsideration of this dualistic spirit, for an art in which the utilitarian and the aesthetic aspects are at once complementary and inseparable. In that spirit, the art of housing must be one of the major arts of the future and the day.

To my answer whether there could be such a thing as a "community art" I would at the present just like to point to the Middle Ages, its cathedrals and its towns; to the early Renaissance, and, in particular, to the city of Venice. In modern times we find the equivalent in the smaller democracies of Europe: Holland, Sweden, Denmark and Switzerland, all of which have shown a remarkably high standard of housing and civic art since about the 1930's. In general, it can be said that high standards must mean a high general level of understanding, and a demand for high standards. There is, with other

words, no Michelangelo without the greatness of a Lorenzo de Medici, Julius II or Leo X, even though the former hated them all, and there is no Beethoven without the high cultural level of the Rasoumovskies, Waldsteins, Ertmanns, Lichnovskis, Brunswicks, etc. That always has been and I suppose always will be the artist public relationship.

When we are talking about housing, we meant to start with the basic family unit, the house, the rowhouse unit, the duplex, the apartment suite; secondly, the residential land divided into lots; thirdly, the groups of housing units; fourthly, the residential neighbourhood in its total pattern of houses, streets, and all the facilities needed for the daily life of people: the elementary school, the shopping centre, the community centre.

Let me say a few words about the family housing unit first. It is difficult to talk about the house by itself because house and lot, its shape and size, its relationship to other houses in the group, their relationship to the street, the direction of the street, the type of the street pattern, the lay of the land, all these things are parts of one organism related to each other, influencing each other, and indivisible, and as such should in reality be planned together, which as you know they hardly ever are today. It is the art of the housing planner to know the function of the various elements, to know how people will use them and relate them to each other in the proper and most pleasing way. Even so, I like to analyze the house by itself first. Doing this, ordinarily the home planner is referred back to the study of family life, and he is told to make the physical plant fit the family pattern. That, of course, is very excellent in theory; in practice, though, very few basic variations of house pattern are possible because of restrictions of money, space and lot disposition.

Those providing houses have a tendency to think of the family as typical: father, mother and two children. But they do forget about family history, the various stages of family life which might be something like this: the married couple; the couple have small children — this stage is usually very aptly called the "crowded years"; children reach school age; reach social maturity; leave home. Finally, the circle is completed and starts over again. The couple are at home alone again, a somewhat different alone, though, than at the first stage. It is obvious then that flexibility must be one of the main features of a home plan, but it is also obvious that the flexibility cannot possibly take care of all these varying conditions. The neighbourhood, though, must take care of them all.

Apart from this "typical family pattern" so-called, there are of course a great many others that must be taken care of: father, and mother with grown-up unmarried children, the person living by him or herself alone, the young family with the mother-in-law, etc. The community must have enough flexibility of housing to provide for all of these conditions, not as makeshifts, but properly envisioned and planned; not as the attic space that some dear old lady rents out where you have to walk through her living room to get to your bath. Enough variation of space and accommodation within the neighbour-

hood must be provided. This sort of flexibility of accommodation is at present neglected in the typical neighbourhood.

The next home planning factor I want to mention is *privacy*. Those of us starting off in Europe have been brought up in the understanding that privacy is one of the great assets (dearly bought ones) of civilization, and that there must be a very well balanced relationship, varying somewhat of course, with character and personality, between time spent alone and time spent in company, who and whatever that company. We believe privacy is a basis for all creative effort. This to us is one of the very primary considerations of house planning. Privacy between grown-ups and children; privacy for each child; privacy between man and wife; privacy for the family from the neighbour and the neighbourhood. The different attitude towards privacy is, I think, one of the first impressions of any European (not only my own) when he arrives on this continent. "There must be something wrong with him, you know; he wants to be alone". Many Europeans are the type that like to be alone. "He is not coming to our party; there is something queer". "Mrs Gerson, she never comes to our 11 o'clock coffee party. On the whole, she seems to be friendly enough. I wonder what she is doing all day alone".

And then there is the "picture window". I am never quite sure whether you are meant to look out of it or into it from the outside, whether you are supposed to be audience or "in the picture". I think that usually you are in the picture, because there is certainly not very much to see outside. I also am a great believer in open planning and an intimate relationship between home and garden, wherever possible. There is much too little use of outdoor areas in this climate. These should be planned so that maximum use can be made of them and with the proper provisions for some outdoor privacy, shelter, sun and shade where and when needed. And where large windows are used they should be protected from outside views, but should give as interesting a view as possible from the inside. This means much closer study of the relationship of home to garden, lot and street, and to the neighbour.

Ease of maintenance of the home is another important factor. On the whole, this is not badly taken care of in most modern homes. But there are certain fashions and traditions in middle class Western life which again belong to my early impressions of it (these, by the way, are eight years old now). The double dining area in larger homes is one. There is no reason why the dining space cannot be very closely related to the kitchen for service, and yet be private and proper enough for your occasional dining guest. But apparently the dining room must have a rug on the floor; that rug is going to be dirtied by the kids, and for that reason we must have a second dining nook in the kitchen. This in itself is not important but it is a symptom of the disease. It seems to be that in our standards (or some standards that I have noticed here) people are still forgetting that the modern home is run without servants, and usually without outside help. Our methods of living in the home, our standards of entertaining friends, of what we consider proper in terms of house furnishings and decorations, is still patterned too much on upper class British or European life of an era and social level in which servants were abundant and children were disciplined with patriarchal strictness, and tended with leisurely women's love and patience. Is that so today?

Architects, too, are sometimes to blame when they design a house as a work of art in the rather inorganic sense of that word. I do not believe in the rather static concept of this word, the place where you cannot move a chair without unbalancing, or cannot change the colour of a wall without ruining the concept. It is the slick, static kind of home that I suppose Evelyn Waugh was laughing at in "Decline and Fall", when he lets his architect say "The problem of architecture as I see it is the problem of all art — the elimination of the human element from the consideration of form. The perfect building must be the factory because that is built to house machines, not man. I do not think it is possible for domestic architecture to be beautiful, but I am doing my best". There again we come up against that



Pavillon d'Esprit Nouveau — Le Corbusier's early idea for a two storey house with courtyard garden which can be stacked to form apartment blocks.

duality of art and life fighting each other which I referred to earlier.

Out of these considerations of flexibility, privacy, and ease of maintenance we have developed a number of known house types. The one-storey house with or without basement is very much in fashion just now. It has no stairs and is easy to maintain. In its various "zoned" versions architects have attempted to solve some of the problems mentioned (flexibility, privacy, ease of maintenance). The so-called bye-nuclear house (what a horrible word that is) divides the one-storey house into two zones, making a definite separation between living quarters with kitchen and dining, and the separate bedroom wing. Other plans zone into separate suites for parents and children, with a kitchen utility core in the centre. This latter is a type of plan after my own heart (I believe in some distance between grown-ups and children). Recently, too, the split level home has become popular, and the two-storey house is still a useful and good unit. But the other day I read somewhere that in the city of Calgary in four years 8,000 houses were built and only three of them had two storeys. That seems an amazing record. Perhaps this was a misprint but it indicates the trend — or perhaps the fashion.

When in a Western Canadian city we are talking about family housing units, our mind nearly always slips into thought of the single house, in the suburban subdivision. On the whole, this is considered the ideal type of housing unit for family living, and for that reason there is almost nothing else provided for families with children. In our present method of zoning, apartment houses are almost totally provided along main traffic arteries, and in distinct downtown area. Lots on the whole are too small and there is no provision for children's playgrounds near. In other words they are definitely not meant for families with children. Reasons given for the one-family houses as the ideal unit are:

1. Maximum amount of privacy for the family (I would agree with this in theory, but although that is given as a major point, very little real use is made of it, as we have seen).
2. Close relationship to the individual garden and lot, with the possibility of private outdoor play areas for children. That, of course, is true if compared with the apartment, but the rowhouse and semi-detached can give the same amenities.
3. Natural noise insulation. If we are thinking of the manner in which most apartments today are planned and constructed, this, of course, is very true and a good argument.



This building concept stands at the other extreme

4. We often hear it said that we have so much land here anyhow is it not natural to spread out? This argument I do not agree with. It seems to me that in this climate concentration is better than dispersal.

While for a portion of the community the individual house on the individual lot most likely is the ideal housing unit, I do still think that within one and the same neighbourhood we must have a much more flexible choice of housing units. There are a lot of families for instance who do not like the burden of looking after a large garden, who would prefer to live in a well designed rowhouse unit, semi-detached house or even apartment if it were in a good and orderly neighbourhood away from traffic hazards. There is an ever increasing number of transient population. To our suburban pattern as a total, this more common use of other types of housing would be of great practical and aesthetic advantage.

As we are so used to the type of sprawling dot, dot, dot single house neighbourhood which we have growing up around all our Western cities that we think of them as the only possible method of modern housing, it may be worthwhile to consider the problem from another point of view.

Le Corbusier, architect, after a visit to the United States in 1936, published a report of his travels under the title "When the Cathedrals were White". In this report, he shows how the American city suffers from both the extremes of congestion and sprawl. He calls it "The Great Waste of our Time". To escape congestion in the centre of the city, to be able to see grass and trees and sunshine, people move out to the edge. Once they are there they bulldoze the trees, set the houses in tight straight monotonous rows with small front yards and back yards and create miles and miles of the same type of suburb. They spend two hours a day on railroads or in the car to get to and from work, and every one of us must work another two hours a day to keep going all this network of railroads, extended streets, sewers, waterlines, etc., and in addition of course we pay for it in our taxes. While we in Winnipeg do not have this condition, in the extreme of Los Angeles or New York or Chicago we do have it, and will have it worse if we do not take measures now to prevent it from spreading.

Le Corbusier's answer to the Anglo Saxon concept of the spread out residential neighbourhood (the horizontal Garden City) is what he calls the "vertical garden city". In his earlier projects he has shown how typical two-storey house units with small courtyard gardens can be stacked up in any number of storeys to form apartment blocks, or be set side by side to form rowhouses. His *Unité d'Habitation* at Marseilles which was finished some years ago is a practical example of a concentrated neighbourhood, with all facilities in one building. Sited on a large piece of park ground, this structure contains a neighbourhood of sixteen hundred people, with all the faci-

ties needed for the daily life of varying families. Provision is made for bachelor suites and suites taking families with up to four children. Included are, on the central floor, a shopping centre along a central floor street, social rooms for assemblies and large parties, a small hotel, and a central maid service. If your mother-in-law comes to visit you, you can rent a room in the hotel and if you want a maid she does not live in the apartment but is right handy in the building. The roof has a nursery school with playground, a swimming pool and gymnasium and other sports facilities. As a building, it is an amazingly bold concept. The layout of the housing units and the manner in which they are fitted into the concrete frame, each separately to sound proof it from the other, plus the ingenious interlocking of two-storey apartments are a typical product of the cubist artist Le Corbusier. Whether as a social experiment this building is successful, whether this type of solution will solve the problems of civic sprawl that Le Corbusier hope it would, or whether it will replace it with some other evil, only time can tell. In any case, it has been one of the most stimulating efforts of our time, and is the most talked about building experiment of our day. But, of course, this building concept stands at the other extreme, and if used as a formula is liable to become as sterile and inhuman as all inflexible rules, which do not allow for natural social variations of peoples, families and their lives in groups.

The type of flexibility which I have in mind must be a flexibility within a definitely planned and controlled framework, and, in fact, is only possible within such a framework. Flexibility within a controlled framework sounds perhaps as a contradiction in terms. But it seems to me that periods and countries with a very closely knit society where everyone has an understanding of the necessity of certain social conventions, be that in housing or any other field, are also those that give the individual the most opportunity for self-development within this framework. I am thinking, for instance, of a country like Denmark and of its amazing standard of housing, housing in terms of the total picture, which includes a rational land policy, and good land planning.

In Western music, which of all the arts is the most formal, it has always been taken for granted that you have to compose within a framework of very restricting rules and means at your disposal — the thirteen notes, certain standard rhythms, certain rules of counterpoint and harmony, and of course your conventional forms of composition, and yet there is no scarcity of variation, and flexibility within, in fact the self-imposed limitation seems to be a maker of freedom.

Similarly within a framework of flexible controls, and with proper planning, it is possible to mix varying kinds of lower and higher housing units, perhaps even an occasional tower skyscraper, without hampering the workings of the neighbourhood, but on the contrary, helping the total pattern. As long as a proportional relationship is established between the height



A well designed apartment area

of the buildings, the number of families in them, on the one hand, and the spaces between them on the other, as long as social needs are carefully planned to allow for the right type of housing units in the right places, there is no reason why clusters or villages (if you want to call it that) of varying kinds of housing units cannot exist together, enhancing each other and clearly express the flexible, complex, and varying pattern of modern life.

In terms of architectural composition, such neighbourhoods would be just what we need in the prairies, creating the somewhat hilly skyline. The varying sizes of open spaces, getting larger where we get to groups of taller buildings, such as apartment blocks, and smaller and more intimate in the rowhouse and individual house areas. A real true humanization of the prairie city. If we then (as Professor Hiscocks already mentioned in his lecture) partially regain the rivers for public use making their banks into park strips (after all, they are the greatest features of natural interest that we have in this area), we could create one of the most livable and beautiful cities on this continent. (And never mind the climate). To the architect the challenge of man made beauty such as we find in Dutch cities or in Venice or even in Salt Lake City is greater than building in Vancouver, Rio or Naples.

I know you will say these are wonderful pipe dreams, but what about the land, how is it possible to get hold of it, what about the controls, do we want them, and how can we get them in a democratic society? As Bernoulli the Swiss planner says, "We have divided the earth crust into tiny little rectangles owned by separate tiny little hands". What do we do about it? The frustrations of planning. At the present, I can only say here that after the war in Britain the problem of land development control was felt to be such an urgent one by Conservatives and Socialists alike, that some definite solutions incorporated in a town and country planning act were arrived at and put into immediate effect. Whether these solutions are in a modified form applicable here, and what other solutions may be possible, is a question for legal and political specialists to answer. But it is obvious that at this point housing must become a community art; that the understanding for the necessity of this art must be spread through some medium or other right now. I should like to come back to this point later.

I was led to this last discussion because I asked you to consider the use of the single house on the individual lot from another point of view than the usual one which just says: It is the best for family living.

I mentioned cost of extended services, streets, etc., snow



A well designed row house area

removal and maintenance of roads which is so expensive in this climate. The cost of the house itself, the impermanency of its construction, its quick obsolescence, must be discussed. In relation to this I would like to give you a few figures with which you may be familiar, but which are not usually too well realized.

The average weekly wages as of March, 1954, in Winnipeg were \$53.65, making a yearly income of \$2,760.00. Under the somewhat improved conditions of the National Housing Act of 1954, loans can be given up to 90% of the most of a \$8,000.00 house and up to 70% for every \$1,000.00 above this amount. Interest is 5½%. The owner normally only qualifies for the loan if payments plus taxes do not exceed 23% of his income. With present cost of housing a \$10,000.00 house is the approximate minimum house that can be built under NHA building regulations. This including average municipal taxes means monthly payments of about \$74.72, which in turn means an income of \$3,898.20 to qualify for a NHA loan. Our average family earning was \$2,760.00. This, in fact, means that only a very small percentage of families, something like at the most 30% (I have not got the exact figures) can afford such a house.

These new houses will go through the filtering down process until in possibly twenty or twenty-five years they will reach the lower income levels. By this time the house needs more serious maintenance which the new owner cannot afford. He rents out rooms to be able to afford it. The house is going to go down and the area is going to be blighted (most houses in a neighbourhood are built in approximately the same period), and finally it will become a slum. This is a development which is not prevented by zoning. We can see it in many areas in our city, all the so-called areas in transition. One condition is there it is an extremely difficult one to solve, but it must and can be prevented.

Our standards of construction must be more permanent, because once something is built it is never torn down, as the history of all temporary buildings shows (this one we are in, for instance). We cannot afford to do this in single house construction but we may more easily in multiple units.

Because of the breakdown of the filtering down theory in which old housing goes to those who cannot afford any other, the federal government has made provision for so-called federal-provincial projects, under Paragraph 36 of the Housing Act, for Low Cost Housing Developments with or without subsidized rent. In these projects the Dominion Government pays 75% of the cost and the Province the remaining 25% which can in turn be divided into 12½% to be paid by the municipality and 12½% by the provincial government.

Although this is an excellent method for a city to rehabilitate its blighted areas, no use has been made of it so far in Winnipeg.

We must think of all levels of housing to arrive at a permanent high standard. Areas of low standard always will be a burden on finances directly through lack of tax income and indirectly through breeding of social maladjustment, delinquency, and diseases. Co-operative methods of financing which have been so very successful in other countries may be very worthwhile investigating also. Very little has been done in that field.

Now I should like to discuss one more problem. This concerns the unimaginative and completely irrational T-square tyranny of lots. I have often felt that Sullivan's architectural slogan, Form Follows Function, should be changed into Form Follows T-Square.

I have sometimes wondered what American cities would have been like without the invention of the T-Square, and the set square. The long, narrow lot divided evenly along long, narrow straight street, city blocks, with even set-backs of houses set at even, narrow distances from each other always remind me of a man continuously playing Rimsky Korsakov's "Flight of the Bumble Bee". The poor man just cannot stop, and unfortunately never exhausts himself. In his recent book on "Planning Residential Subdivisions" Professor Kostka of our School gives some examples of how this condition can be alleviated, but not really remedied, by opening up spaces through set-back variations. It is one field in which very little study has been done. For a new approach to this problem, lot and street patterns must be considered together. This involves plastic thinking, seeing of relationships between house, lot and street, and a study of all possible variations. With the use of multiple housing, this problem too is simplified.

The believers in the small block gridpattern acclaim its simplicity of application, its orderliness, its convenient arranging and numbering of houses and the fact that it is easy to find one's way around as streets and avenues can be numbered. But it is clear to most planners today that it is a system derived from days without cars and that it does not function in our motor age. While there is no reason that a basic grid might not be kept at least in cities, in the plain, the scale of this basic grid must be increased considerably to allow for better flow of car traffic and isolation of slow moving residential traffic from the quicker, longer distance traffic. This in turn means improved conditions for the neighbourhood of homes, through which there will then be no through traffic (or only slow traffic at least) depending on the exact pattern chosen.

We are all familiar with the Radburn pattern of loops and cul-de-sac, which developed from the English garden suburb and Garden City pattern of Unwin and Parker, in an attempt to create a large building block within which there is safety from car traffic and privacy for the housing units.

In Wildwood Park we have an example of the use of such a pattern, and even though it is not complete and has a number of minor disadvantages which are due to its pioneering nature, it is on the whole a very successful step in the right direction. The new town of Kitimat, B.C. is totally laid out on this basic idea.

The car has given our cities a problem of a completely new order. It has established a new scale of movement which is in complete contrast to that other scale, our own human pedestrian. Of these two scales of movement we must today be very aware separately and in their relationship to each other. Driving by car from my home to the downtown shopping centre does not take me any longer than the walk to the local centre. Obviously cities and neighbourhoods must be designed to incorporate both these scales, and to take advantage of their interplay. Basically, all our towns are still outgrown and overgrown pedestrian cities. We are trying to get away from it but it takes a while. All true poets must see the wonderful possibilities that the interplay of these two scales can create; the low, intimate, human, deliberate and cozy scale of the small spaces in the town-village and the large quick monumental mobility of the large park speedway connecting these town-villages. I leave it to yourself to add this picture to the new prairie skyline I suggested before.

Although we started to discuss the house we have now come to problems of community planning and here I want to finish. Because in this art we are dealing directly with people and their needs, designing a neighbourhood is not like the painting of a picture, which once it is done is complete and though it may age a little will always stay the same. In housing the process of change is continuous, and in the art of planning we must remember this in order to create a better working, a more flexible and more pleasant physical background for our lives. In our type of society we must all be involved in this art.

To come back to the beginning statement of my lecture, there are no high standards without demands for high standards, there is no Venice without the demand to create it. But how are we going to create the demand, convinced as we are that it must be created? It seems to me that this can only be through continuous and early education in life. As part of their social studies the schools should introduce a course in the physical aspects of housing and community planning. I suggest that The University of Manitoba introduce a course in housing to be taught to teachers. I am not sure whether such a course exists at other universities but there is no reason why we cannot be pioneers.

If I may make one further recommendation as one not involved in civic politics — our town planning commission has done excellent work in spite of its limited powers. Equally good work is done by other departments of the city, but it seems to me that we must have a unified team of specialists including planner, engineer, housing specialist, architect and social scientist. These men working in the same department on an equal footing would come to conclusions, make their recommendations to city council and further have executive power. Once we have thus established public interest and demand and have a team of specialists executing this demand, housing will quite naturally become a community art.

The above was a public lecture given as one of a series at The University of Manitoba.

Alderwood Collegiate Institute Etobicoke, Ontario

Architects, Gordon S. Adamson & Associates

Structural Engineers, Wallace, Carruthers & Associates Ltd.

Mechanical Engineers, R. P. Allsop & Associates Ltd.

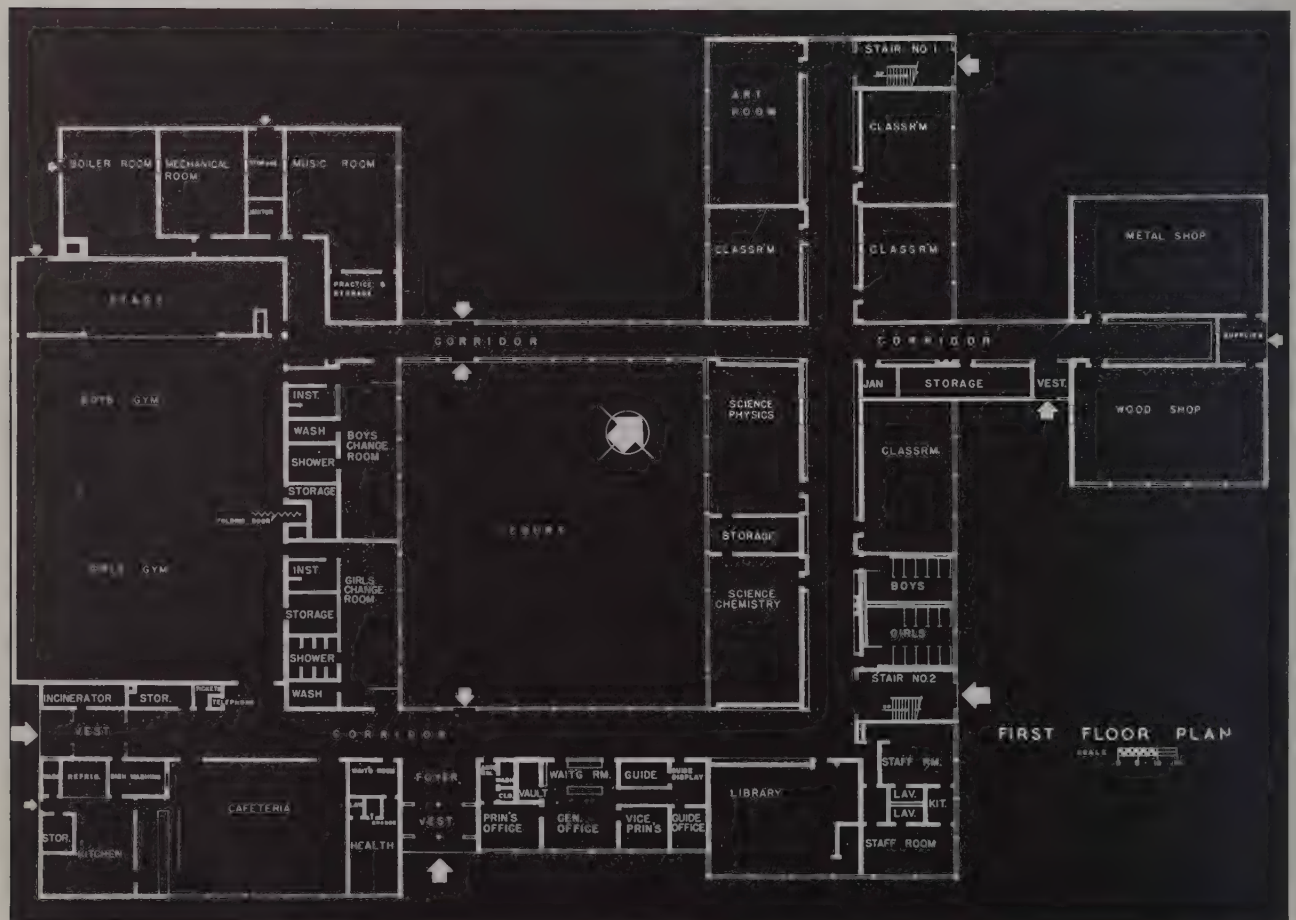
General Contractors, Dell Construction Co. Ltd.

The school occupied September, 1955, is the first high school to be built for the Metropolitan Council of Toronto. The building is planned around an interior landscaped courtyard complete with winding path, tree and bench. Here, it is hoped, the student may find relaxation from the surrounding activity, and perhaps, an introduction to the arts by the influence of the sculpture nearby. The exterior appearance is an introduction of solid masses of buff brick walls contrasted by shimmering panels of glass, coloured panels and purple brick set in a repetitious grid pattern of steel-sash. Bright colours, patterned brick walls and a floating entrance canopy are the other external features.

Circulation within the school is achieved by splitting the whole into a number of activity wings: the shop wing; the class or teaching wing; and the recreational wing, (auditorium-gymnasium, music room and cafeteria) this latter unit having been segregated for evening functions.

Finishes internally are of a high calibre with walls of brick, glazed tile, plaster or vinyl covering over plaster, and floors of terrazzo, linoleum and wood. Of particular interest is the acoustic treatment as all rooms, including commercial, music, gymnasium-auditorium and classrooms have been treated individually to suit their particular problem.

Colours are light pastel shades with accents of strong primary colour at focal points. All woodwork is natural birch. Lighting is incandescent and fluorescent. Heating is oil hot water with continuous fin-type convectors.





Main entrance



View from the south



Entrance beside wood shop

Medical Services Association Vancouver, British Columbia

Architects, Thompson, Berwick & Pratt

Structural Engineer, S. L. Lipson

*Mechanical and Electrical Engineers,
Associated Consulting Engineers*

General Contractor, A. R. Grimwood Ltd.

*A building to house management and office staff of the
MSA only.*

Reinforced concrete, painted finish on the exterior.

*Rubber tile floors throughout, 2" plaster partitions
separating offices; a special room for tabulating machin-
ery is completely air-conditioned, winter and summer.*

Parking for 21 cars, remainder of site landscaped.

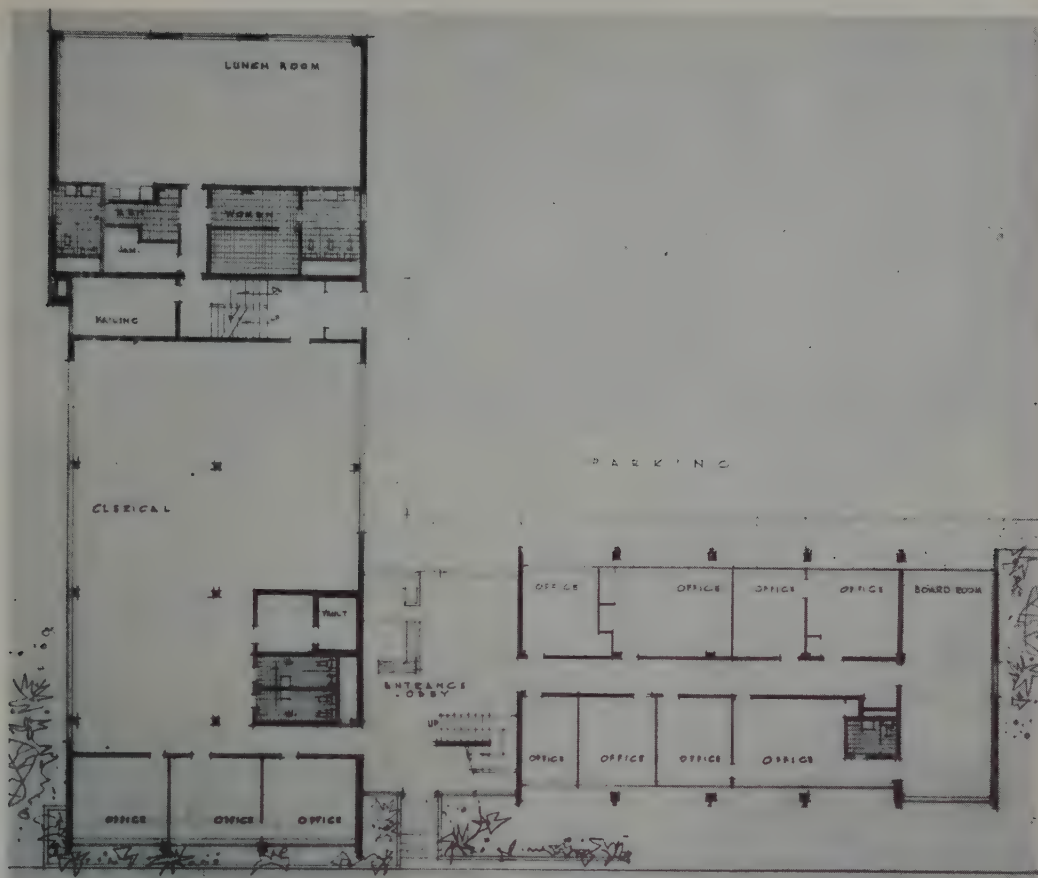
*Heat resistant glass on south and west elevations.
Aluminum sash.*



Main entrance

Diagonal view of main facade





Main floor plan



Second floor plan



Administration Building Libby McNeill & Libby of Canada Limited Chatham, Ontario

Architect, Joseph W. Storey

*Consulting Electrical Engineers,
McGregor, Anderson & Beynon
General Contractors, Ellis-Don Limited*

BASIC REQUIREMENTS for this building were developed and revised over a period of three to four years. The building started off in its requirements as a straight Head Office building for the Libby Company of Canada and, in the period of time mentioned above, developed into more of an Administration Building in which washroom facilities for the plant staff and cafeteria were provided. The new building is situated on the south side of Richmond Street in the city of Chatham, directly in front of the former office building which was a frame structure tied indirectly with the existing manufacturing facilities. The former office section, since the new building has been constructed, has been converted into some plant offices and office storage. The new building is connected to the plant by means of a stairway and passageway to give direct access from the plant to the new building and the washroom facilities and cafeteria.

The basic requirements, therefore, on which the building was planned were as follows:

1. To provide lockers and washrooms for a work staff in the plant, varying from a normal of three hundred approximately to two and three times that number during the seasonal peak.
2. Provide cafeteria and kitchen facilities for this personnel.
3. Provide facilities for Agricultural Research.
4. Office space for acreage leasing in a convenient location to the various farmers with whom business is conducted.
5. Provide suitable quarters to accommodate the Head Office staff of Libbys of Canada.

In reviewing the plans, it will be noted that all facilities with respect to plant personnel use are located on the ground floor. The Agricultural Research area and Acreage Departments are also located on the ground floor adjacent to the entrance. The general Head Office space is provided and consumes the entire second floor of the building. The office space has been developed with the view of possible future expansion to the west. Flexibility has been the key word in the design of the office area. The general office operations were divided into two basic areas separated by a basic partition along column line 2 as indicated on the accompanying prints. All facilities to the south of this basic partition line are more or less fixed and not materially affected by any increase in the general requirements of the office at a future date. All the partitions north of the column 2 line, that is the partitions around the various minor offices, are a dwarf movable type of partition. The ones supplied were the "Arnot" partition. In line with the idea of flexibility in this area, a luminous ceiling has been supplied as a means of lighting. This ceiling is a product of the Wakefield Lighting Company, and, in addition to providing an overall glare free light source, by its construction it provides a general plenum over the whole area through which air is diffused for air conditioning and ventilating purposes. The

floor construction of this general office space is basically Robertson Q. floor to provide for flexibility and location of the various outlets throughout the office. By the various means, it is possible to relocate, from time to time as requirements change, the various movable partitions in the area, and, no matter where relocated, an ample supply of conditioned air, light, and electrical outlets is provided through the basic design.

The building has been planned acoustically in that basic noisy operations have been segregated, such as the I.B.M. room. The general office has acoustic fins attached to the luminous ceiling. The I.B.M. room, Time Cost Control room and other areas are treated with a metal pan acoustic ceiling. The cafeteria has three floating pads of acoustic plaster in addition to the basic acoustic value of the corrugated or ribbed underside of the Robertson Q. flooring which is left exposed.

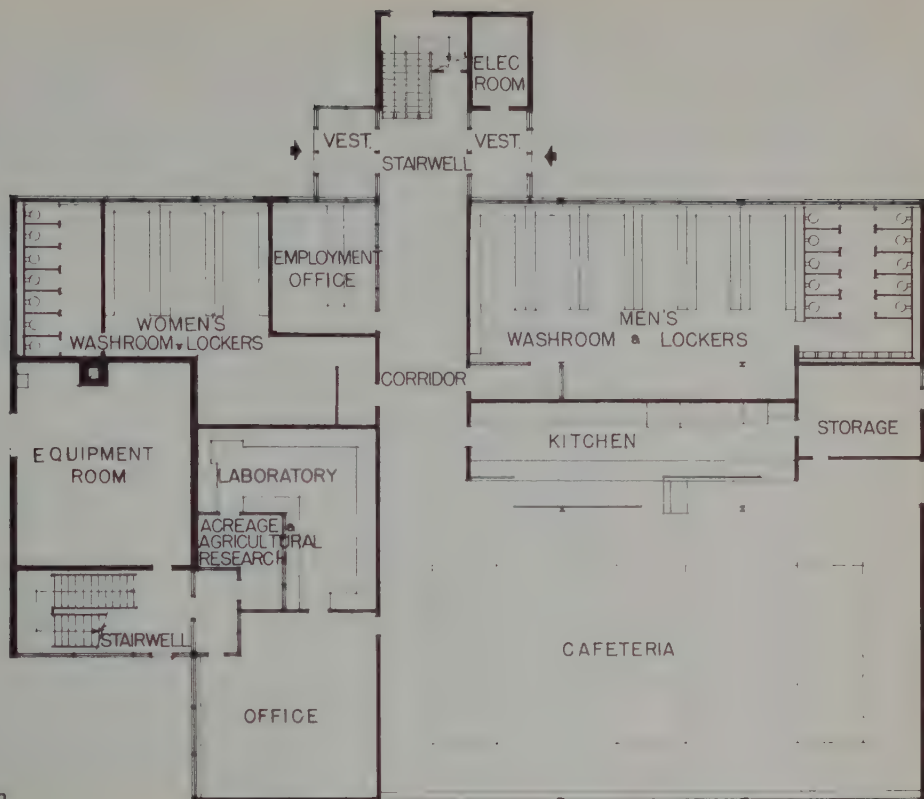
The exterior of the building, as seen in the various photographs, is composed of an exposed steel frame wrapped with black anodized aluminum on the main elevation and painted black on the rest of the building. The brick is a Cooksville Everhard brick to make the building tie in and match existing structures in the area. Two types of curtain wall have been used on the building; Truscon Vision-Vent type of curtain wall has been used on the side and the rear of the building and aluminum curtain wall supplied by Canadian Pittsburgh Industries has been used on the main elevation and entrance stairway.

The building is completely sealed and glazed with Twindow on the north and east elevations and with heat absorbing glass on the south elevation. One of the features of the main elevation is the glazed brick panel which serves as a backdrop for the Libby trademark.

The use of colour has been an integral part of the design of this structure. Blue porcelain panels have been used in the curtain wall, the Libby trademark red, and the white glazed brick panels. These three colours are the basic colours of the Libby label and trademark. These colours have integrated with the colour schemes of the interior.

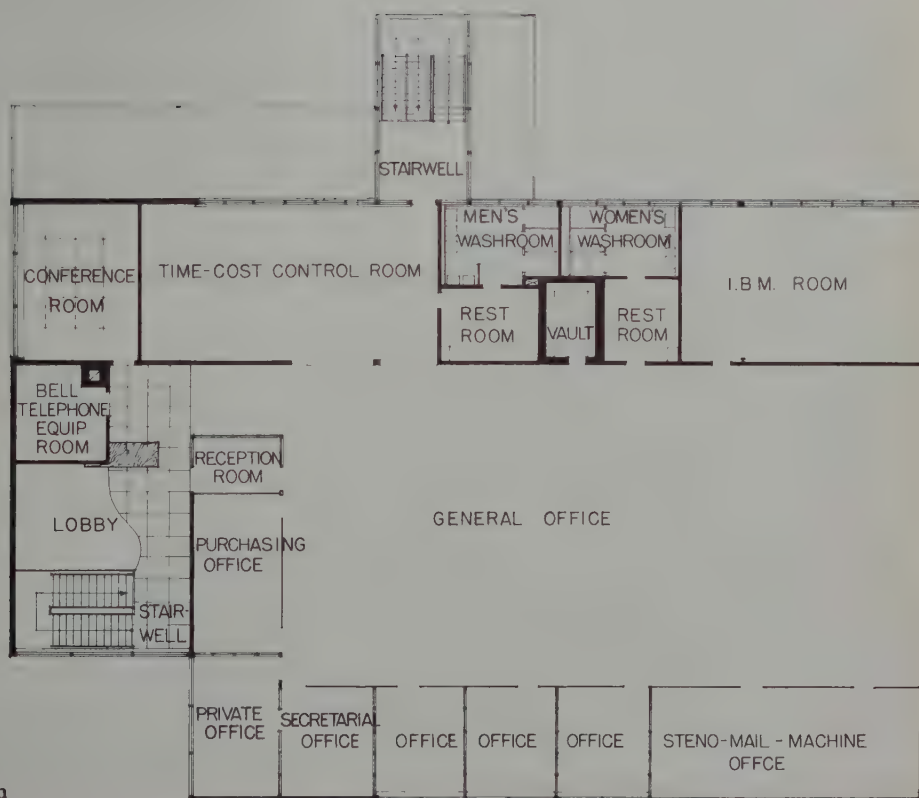
Some of the major building material suppliers were H. H. Robertson on the steel deck and Robertson Q. flooring, Canadian Bridge Company on the structural steel frame, Truscon Steel Company on the rear curtain wall, Canadian Pittsburgh Industries on the aluminum curtain wall, doors and entrance ways, interior movable partitions—Arnot, luminous ceiling and various lighting fixtures by the Wakefield Lighting Company, London, glazed clay tile—Vitracotta—supplied by Interstate Building Products, plumbing fixtures—Crane with Zurn hangings and attachments, heating and air conditioning—the Trane Company, flooring materials vinyl-asbestos—Flintkote, on ground floor; second floor—linoleum—Dominion Oilcloth Company.

The building completed, less furniture, cost \$1.00 per cubic foot.



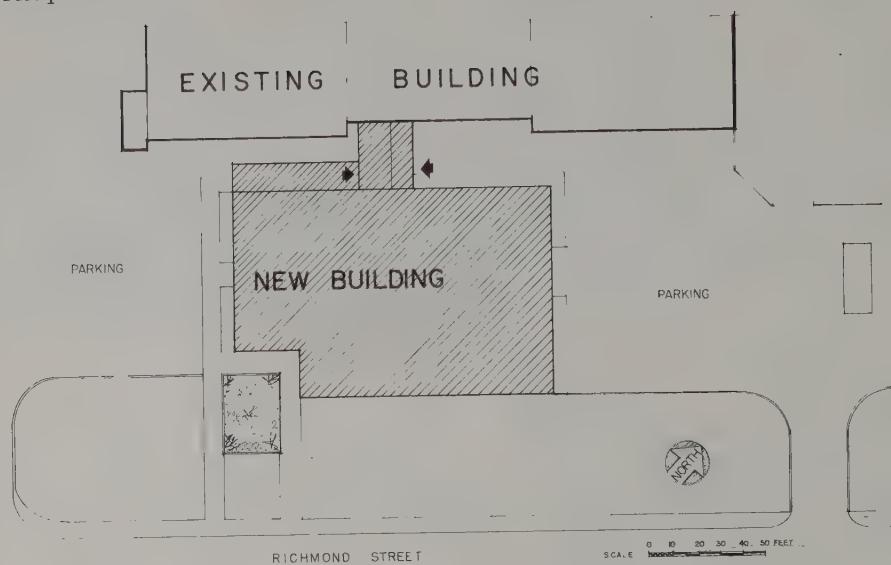
First floor plan

SCALE 0 5 10 15 20 FEET



Second floor plan

Plot plan



View of stairwell and office





Doors to cafeteria and storage

KEN CUCKSEY



Night view of stair

Public Library, Etobicoke, Ontario

Architect, Arthur H. Eadie

Structural Engineers, Wallace, Carruthers & Associates Ltd.

Mechanical Engineers, Karel Rybka & Associates Ltd.

General Contractors, Carroll Contracting Co. Ltd.



The principal elevation



Circulating Library

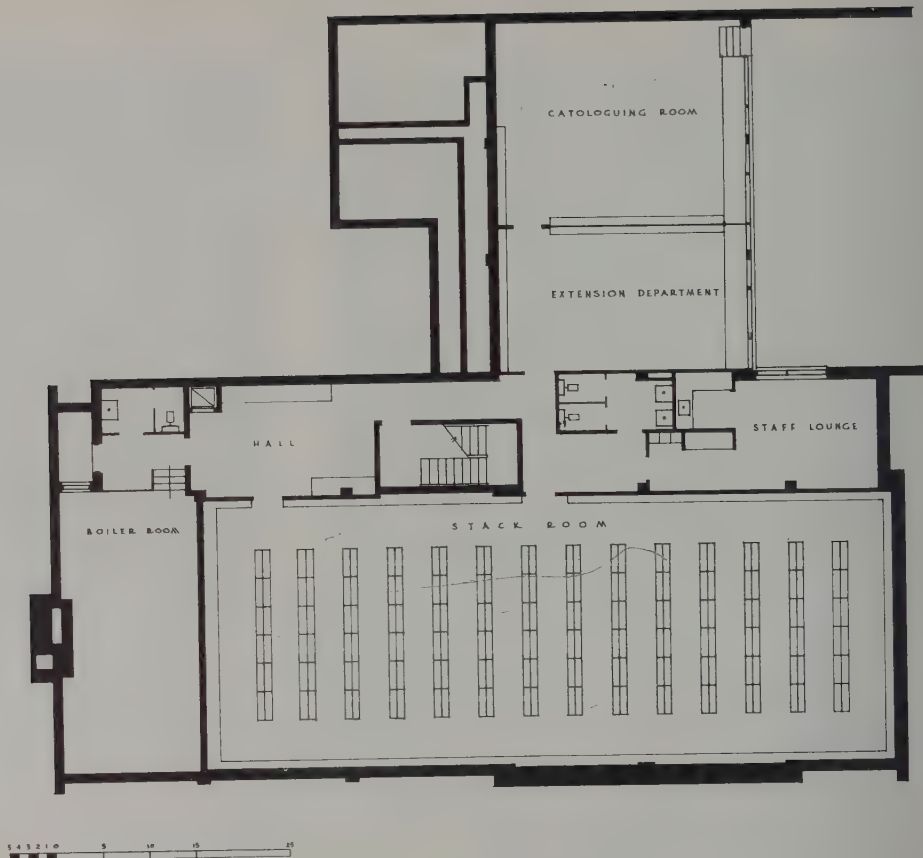


Reference Library

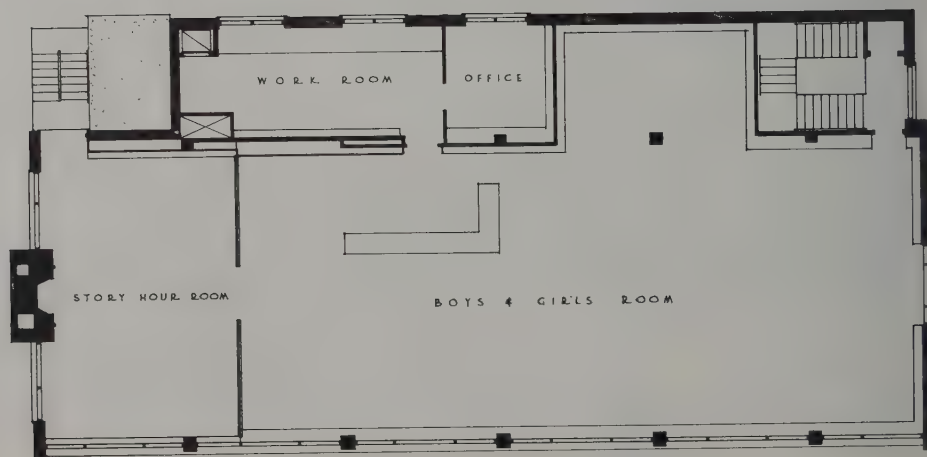


First floor plan

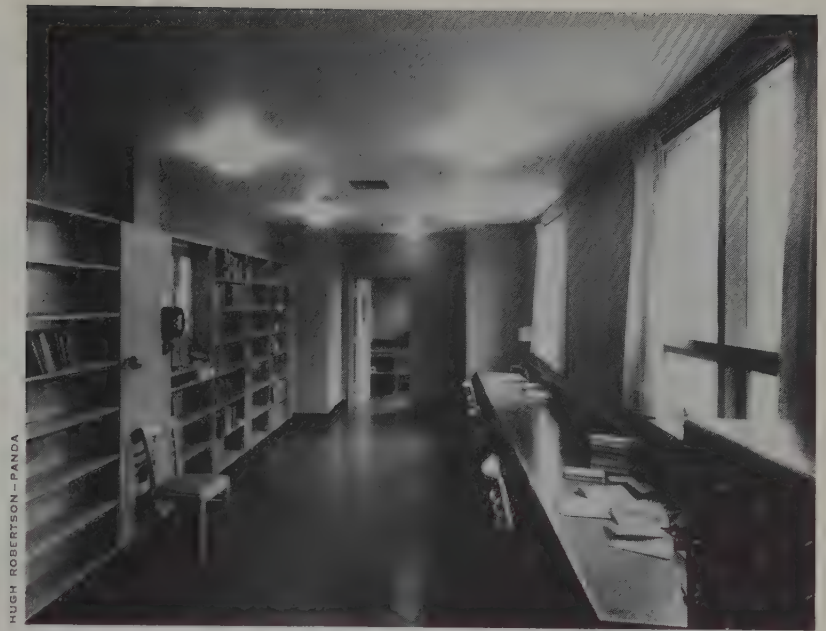
Basement floor plan



Second floor plan



Work room



HUGH ROBERTSON - PANDA

Circulating Library



HUGH ROBERTSON - PANDA

The Case for Research in Modern Architecture

BY RICHARD LLEWELYN DAVIES

A FEW MONTHS AGO I was in America looking at architecture and talking to architects. I am interested in hospitals, and one evening I asked some of my friends in New York where I could see a hospital which was not merely technically efficient — most new American hospitals are — but was also a really fine piece of architecture. With one accord they said there was no such thing: pressed, they said that hospitals, and indeed many other sorts of buildings, were now so complex that architects were overwhelmed by a mass of specialised technical requirements, to a point where creative design becomes impossible.

In Chicago, I saw the work of Mies Van der Rohe, tall blocks of flats beside Lake Michigan, and the new Illinois Institute of Technology. It is hard to describe the tremendous impact these buildings make — among the work I saw in the United States they stand alone — with calm beauty, immense authority, and yet completely unassertive. I tried to discover by what means Mies Van der Rohe had succeeded, where so many architects had failed, bogged down by the complexity of their task. I found that his work depends, in great part, on a rejection of all planning to meet precise needs. His buildings simply provide undifferentiated space, which their users can employ as they will, or as best they can.

This brushing aside of the functional requirements has freed Mies Van der Rohe, and enabled him to make his very great personal contribution to architecture, a revelation of the exquisite architectural poetry which is inherent in modern construction, but it does not solve the general problem which architects must face, both in America and here: how are we to master the mass of knowledge — continually increasing in breadth and complexity — needed to design a building to-day? There are several sides to this problem: How far is the knowledge we need already available? Where it is lacking, how are we to pursue it? What are the channels by which knowledge can pass into practice? Finally, supposing the knowledge is all there, and fully accessible, how can we emerge on top of it, and use it as a raw material for creative design?

Knowledge of structure and materials, the means to building, is already extensive and we have been aware for some time of the need to absorb it into practice and into teaching. Indeed, we sometimes overstress the dependence of design on structure. In much contemporary work new structural forms and new materials are seized on, with an almost masochistic eagerness, as a dominating

factor in design — particularly those with a strong formal character, such as the shell concrete vault, or the curtain wall. The means to building constitute a major element in design, but this is only half the story. That modern design leans so heavily on the expression of structure and material is because we know so little of the other half — the purposes of building. Today, it is often true that neither the architect, nor the people who commission a building, have a clear picture of what it has to do. The architect's contribution is thus reduced to little more than drawing a pencil line round a list of rooms. He may leave it at that, but the result will then, most certainly, not be architecture. If he attempts to reach some formal coherence in design, he will be driven, in the absence of real understanding of the needs of the building, to impose a wilful or artificial unity. Like Mies Van der Rohe, Le Corbusier and other great architects have made their contribution by escaping, in various ways, from this dilemma. Le Corbusier designs round his own, intuitive concept of how people *ought* to live in cities, and he imposes this concept of living on the occupants of his Marseilles block. He is great enough and bold enough to do this but, not unnaturally, other architects have found it hard to follow him. He and other pioneers have shown us, by an imaginative projection, where architecture is going. To get there *we* must understand what the purposes of present-day building really are.

Architects have not always had to face this difficulty. Often, in the past, they worked within a traditional culture, which kept pace with changes in society and the development of technique. Today, change is too rapid for tradition to keep pace. An airport, or a laboratory, must house and express a life for which there is no precedent. The design of a new school, or a new hospital, should reflect new thinking in education and medicine, not the method and habits of the past. To understand present-day needs, we must look directly at what goes on in buildings, using appropriate research methods to do so. But the conditions of normal practice do not permit an individual architect to make an intensive study of each building problem that comes his way. He needs knowledge which can be arrived at only by research, but that research must be the task of special bodies. Such bodies have lately been set up, both here and in the United States. In this country, there are today three or four full-time research teams engaged on the study of special buildings

— hospitals, schools, laboratories and farms. It is already possible to see, in outline, what the impact of this work may be on architecture.

First, it is significant that all the research now in progress has been set up, and maintained, by Ministries, research councils, foundations, and similar bodies, directly or indirectly the users of buildings. Serious organised research is expensive. The fact that responsible bodies will now finance it means that they, and the clients they represent, have found by hard experience that existing knowledge is inadequate to produce the architecture they need. They have realised that satisfactory buildings cannot be had, if the users themselves do not know what they want.

The pattern of work developed by the research teams is one of simultaneous study by a group of people, each with different training and experience. The team making a study of the hospital design at Nuffield Foundation included a historian, a sociologist, a statistician, a doctor, and a nurse, working with architects and scientists. As an example, take the hospital ward — one of the subjects studied by the team. One of our first tasks was to study what proportion of the patients, under present-day conditions, are bedfast, and what proportion able to get up and do a certain amount for themselves. A survey, conducted by the doctor, showed that more than two-thirds of the patients are often able to move about. Indeed, it is better from a medical point of view, if they do. This has obvious repercussions on planning, which until recently has been based on the assumption that all the patients would be in bed all of the time. Another survey, made by the doctor, established how many single rooms or cubicles will be needed for patients who are very ill, or should be segregated for other reasons. We also looked at the organisation, and the detailed daily tasks of the ward nurses. We traced the pattern of movement of a nurse about the ward, by winding thread on pins stuck in a plan. From this, we could see how design might minimise her walking — a nurse, we discovered, walks two-and-a-half miles a day, just moving to and fro within the ward. We also made a film of nursing, to see how much space was needed for particular jobs, using a cast of the fattest possible nurses, to be on the safe side. Working with physicists at the Building Research Station, we built a model of a ward to get information about daylighting, window design, and the use of colour. With their help, we also made records of the noise in hospitals — which is often terrific — and looked for ways, by planning and construction, to cut down the amount of noise reaching patients.

I mentioned that a historian took part in these studies. I believe that a historical approach is essential to throw light on the interaction between architecture and our patterns of life and organisation. Architecture may at one stage express a current social pattern, at another, owing to the long life of buildings, it may tend to freeze our thinking as to how we can best live and work. This point was strikingly brought out in our study of ward planning. We found in present-day hospitals a clear-cut pattern of nursing work and organisation. It would, however, have been wrong to accept this pattern as a guide to design — for historical study showed clearly that it had come into

being to fit the architecture of the famous Florence Nightingale ward. It became firmly established during the century when wards were nearly all on this plan, and persisted even after they were superseded.

Experimental Building

Such studies as I have been describing each explore a different aspect of one design problem. They represent the first analytical stage in research, and each, by itself, means little. The next step is to put them together and see what they add up to — and this is an exciting experience for an architect. A problem, like ward design, for which rather dreary, stereotyped solutions used to seem inevitable, is suddenly illuminated by new knowledge, and seen as full of rich and various architectural possibilities. Some teams have gone on to explore these possibilities by designing experimental buildings, to demonstrate and test the results of research. Experimental schools have been built at Wokingham and at Coventry, and experimental hospital buildings at Greenock and in the new town of Corby. These buildings are not to be thought of as ideals, or standards; they are the examples of the sort of architecture that may follow research. Like a prototype aeroplane, they enable new designs to be tested in actual use, before they are accepted into practice.

Much of the research now in progress has not yet had time to filter through into practice. I think school building is an exception. Many new schools, built since the war, are delightful examples of modern architecture, light, gay, full of colour, expressing perfectly the modern concept of teaching children. The architecture of these schools was greatly influenced by the work of research groups, and it has been striking to see how rapidly this influence has spread, and how quickly the results of research and experiment have been assimilated by architects all over the country. The most direct channel of communication is by publication. There have been the bulletins issued by the Ministry of Education, which are based on the work done by the Ministry's research team. A less direct, but extremely effective, channel has been the demonstration of research results in the form of experimental school buildings. Architects may not be great readers, but are good at learning by example. Faced with an unfamiliar problem, an architect will nearly always seek out the best recent work, go to see it, and learn an enormous amount by doing so. Demonstration in actual building is therefore the most rapid method of communication between research and practice. A slower process, but important in the long run, is the movement of men from the research teams into practice and teaching. This is only beginning, but it will in time have its effect on our thinking and on our methods of work. Thanks to the spread of knowledge, school design is no longer a matter for a few specialist architects, but is understood by the profession as a whole. This may perhaps point to a way out from the dilemma of specialisation, which faces architecture as it does other professions.

So long as we think in terms of each architect himself building up a private stock of knowledge, specialisation must follow inevitably from the complexity of modern building problems. If, however, we see the collection of knowledge, research, and experiment as the task of spe-

cialist bodies, then perhaps the practice of architecture need not itself become specialised. The profession which has been most successful in combining specialised knowledge with general practice is medicine. The majority of doctors are still general practitioners and it is important that this should be so, for the general practitioner alone can look at the patient as a whole human being, and take a balanced view of his health problems. Nevertheless, almost the whole body of medical knowledge is inevitably specialised, and the task of developing and extending this knowledge falls to the specialist doctors, working and researching in hospitals. The medical profession is so organised that teaching, research, and specialisation go hand in hand, and doctors are trained by specialists in the teaching hospitals, although the bulk of them will eventually become general practitioners.

In medicine, research and specialisation function in the right place — on the frontiers of knowledge. The knowledge gained in research is constantly fed back into practice, and it is significant that what is the work of a specialist today is often applied in general practice tomorrow. If architectural practice and research develop along somewhat similar lines, as I think they will, there are some important implications for its teaching. The most important is that we should recognise that architecture is a social art, dependent on contact with many arts and sciences, and not only with technology. We should train young architects to understand the great sweep of knowledge necessary for the practice of our art, and show them how to acquire and use what they need, when they need it. We should re-establish, but in a somewhat new sense, the Renaissance ideal, of the architect as *Uomo Universale*. He can no longer carry in his own brain the whole of contemporary knowledge and culture, but he can know its extent. We should therefore keep undergraduate training broad, and resist the temptation to introduce more and more courses in the vain hope of catching up, at all points, with the expanding horizon of knowledge.

Besides training all-round architects, we shall also have to meet a demand for men with more advanced and well specialised training and experience. We already need such men in our growing research organisations and in teaching, and often cannot find them. For this we shall need post-graduate training, which exists in most other profes-

sions, but with us is only just beginning. In architecture, as in other subjects, post-graduate work is naturally combined with research, and it is at this level that advanced, specialised study is appropriate.

I have been trying to answer some of the questions I posed earlier, as to how we can pursue the knowledge we need, and transmit it into practice. The last, and most important, question still remains: given the knowledge, shall we be able to use it as a means to imaginative design? I have no doubt that we shall. Inadequate, half-baked knowledge limits the imagination, real understanding sets it free. A new and beautiful concert hall just completed at Caracas in Venezuela symbolises for me the relationship of knowledge to freedom in design. It is of simple shape, with a plain, vaulted ceiling, plastered and painted white. Floating in space below the ceiling are a number of objects, rather like clouds, some higher, some lower, of various shapes and colours, creating against the white background an exquisite play of form and colour.

Architectural Acoustics

A few years ago, our limited knowledge of acoustics would have made such free design impossible. To ensure good hearing in a large hall, designers would have had to accept stringent limitations, affecting the overall shape of the room, the surface form of walls and ceiling and even the materials used. The architect of the hall at Caracas drew on the experience of a team of architects and physicists from Massachusetts Institute of Technology. Research at the Institute has widened the understanding of architectural acoustics to a point where any particular problem can be solved in many ways. Indeed, so wide was the freedom available, that the artist, Alexander Calder, could be called in to design the clouds, which provide acoustic control, as a piece of sculpture. Here, on a foundation of knowledge, free creative design has been achieved. This is the pattern of architecture. As Barbaro, the Italian humanist, wrote in a commentary on Vitruvius:

The Artist works first in the intellect, and conceives in the mind, he then symbolises the exterior matter after the interior image, particularly in Architecture.

— *Third Programme*

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VIEWPOINT

The business of architecture is ever changing and progressing in its technological and professional aspects. In order to achieve and maintain the highest standard in the architectural profession, it should be desirable for architects to take refresher courses once every five years.

I believe that any course of action as fixed as a "five year plan" for the removal of architectural rust would not be too satisfactory. In no other profession does experience foster so much ingenuity, and this continuous movement should have the means at hand for the individual to expand in specific or general fields of deficiency.

The profession is notorious for the single track conversation in any gathering containing more than one architect. This may be a fault, but an interesting one, as I can think of nothing more rewarding than periodic meetings of small groups for discussion on particular changing aspects. The controlled "bull session" free from the dogmatic can contribute immeasurably. Unfortunately, the business of architecture gets to be more important than the profession of architecture. Perhaps the solution that supplies the deficiency could also inject a little of the idealism of the student into even the most "hardened professional".

Donald N. Chapman, Niagara Falls

I think it is desirable for architects to take a refresher course for two widely divergent reasons: Firstly, a refresher course would be a help in refreshing the architect in his overall concept of the profession. Sometimes it is very difficult, because of lack of time and availability, to commune with fellow architects, and keep attuned to the challenges of architecture, in the more broad sense. It is possible to keep abreast of the technology advances in the building industry, but the more ideological aspects tend to fade throughout the years. The possibility of renewing and strengthening these aims, combined with the gradual increase in the purely technical side of architecture, would result in a more balanced and competent group of architects.

Secondly, a refresher course in the legal aspects of the practice of architecture would be of utmost value. A thorough understanding of this phase of the profession can only be realized after some years of practice, and at this time further detailed study with the background of practical experience would be of tremendous value to the architect.

John L. Lingwood, Kitchener

Refresher courses would be highly advisable — if only to regain that state of exalted brilliance one acquires with a diploma or degree; which, unfortunately, is dissipated in ever increasing amounts as the long years of experience wear on.

A member of any profession must keep abreast of progress to properly serve society. Usually, the architect relied on reading and travel to maintain the desired standard, but in these days of pressure spare time is exceedingly difficult to find. It may be easier to attend a series of lectures by divorcing oneself from practice for a period of time.

It is felt that our provincial and national assemblies could be extended to include periods of instruction. We are often disappointed at conventions when highly qualified architects bring us "service club" addresses. Perhaps, our convention committees should forget our duty to the public and the press and provide more program for the advancement and training of our members.

Certain of our Provincial Associations are to be congratulated for implementing programs of this nature. Manitoba has

established an "Architectural Lectureship Fund" and earlier this year Alberta provided a Refresher Course at Banff under the direction of Richard J. Neutra.

Alvin R. Prack, Hamilton

P.S. The writer was unable to spare the time to attend the Neutra series and that other affair at Banff.

The topic as presented is a positive statement and does not respond readily to a yes, no or maybe answer. I prefer to read the second sentence as follows: "In order to achieve and maintain the highest standard in architecture and its professional practice in Canada, it is desirable that regular courses of study be made available to architects — such courses to be initiated by their national or provincial bodies in cooperation with the universities and established Schools of Architecture."

It is intended that they should be refresher type courses designed to examine all aspects of the architectural profession with the accent on design. They might also include forums for the exchange of ideas on and experiences in professional practice. Some readers may recall the delight of a young man advising a group of architects as to the economy of using steel stacks in lieu of masonry and the equal delight of the veteran advising him that having replaced several metal stacks and clients some twenty years earlier, he had concluded that it was not economical.

It would be expected that all expenses in connection with the pursuit of such studies would become legitimate business charges and that attendance would not be restricted to principals of firms only nor to any frequency such as once every five years.

A recent service club speaker advised his heads of industry listeners that unless they continue to study regularly and keep in close touch with technological developments they cannot hope to meet the demand or the competition of a more searching and aggressive approach. He also warned that heads of departments should be given the same opportunity: "The man with twenty years experience is too often a man with only one years experience twenty times."

Wilson A. Salter, St. Catharines

The matter of refresher or advanced courses for those in professional service, has been long considered most worthwhile, if not an absolute necessity in the field of medicine and dentistry. It is true that both professions deal very intimately with the physical well-being, and may therefore be considered in the light of consequences, a more serious personal matter to the public, than a profession which deals with building design and production of shelter. Consequently, it necessarily follows that the average man on the street, who would carefully consider the capabilities and specialized education of a medical practitioner, before placing himself in his hands, would dwell little on the design capabilities or the progress in construction qualities of the architect, because it presents no apparent serious personal complications.

It is often said of the new members of any profession that they represent the fresh and new approach to the problems of the profession. And it is true in our profession. The people who have the desire and progressive attitude in the field are the new graduates — or the old new graduates who have striven to keep their enthusiasm and freshness of design, by keeping abreast of technical development, and by keeping alive and healthy their attitude towards progress in design either by association with the younger group or by systematic design study and observation of the ever-changing world of construction. The former is a fine method but its one great disadvantage is that it is apt to cultivate a laziness in the senior men who

may become too inclined to pass off design responsibility to the eager neophyte. The latter is more certain, but, except for the few hardy souls, is difficult to attain, in this era of the construction boom.

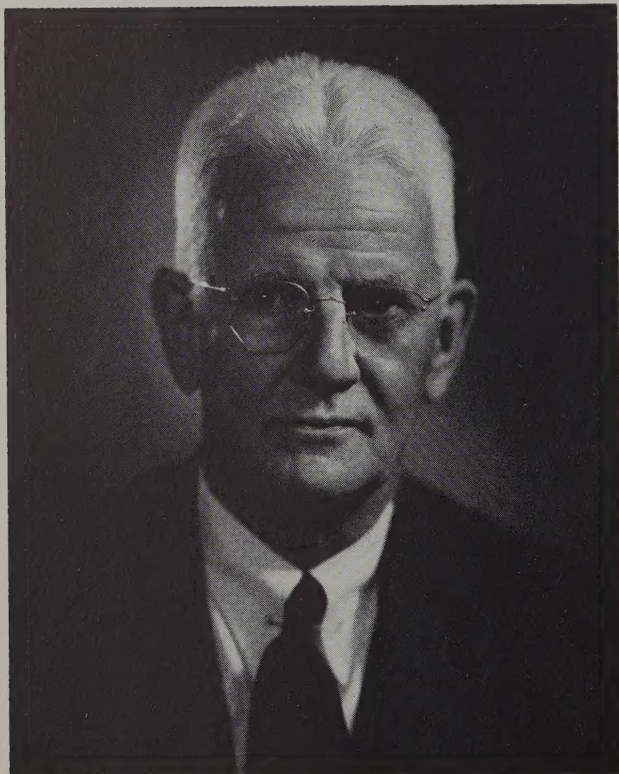
With these observations, it then might be considered that the opportunity for short courses of advanced or refresher study, would permit the busy architect to concentrate on set lines of thought, for a definite period of time. This, instead of evenings snatched for a few tired hours of haphazard reading and the occasional glance at architectural periodicals which have piled mountain high and unthumbed.

The need is great and immediate. Through the channels of the Associations, in conjunction with the Schools of Architecture, workable study courses might be set up with comparative ease.

It is believed that the whole idea of the opportunity of taking refresher courses, will be most enthusiastically endorsed by the profession — and considered as the fulfillment of a long established need in the profession. The profession, in attempting to maintain high professional standards, should consider that this is a matter worthy of all the consideration it can give.

Arthur B. Scott, Welland

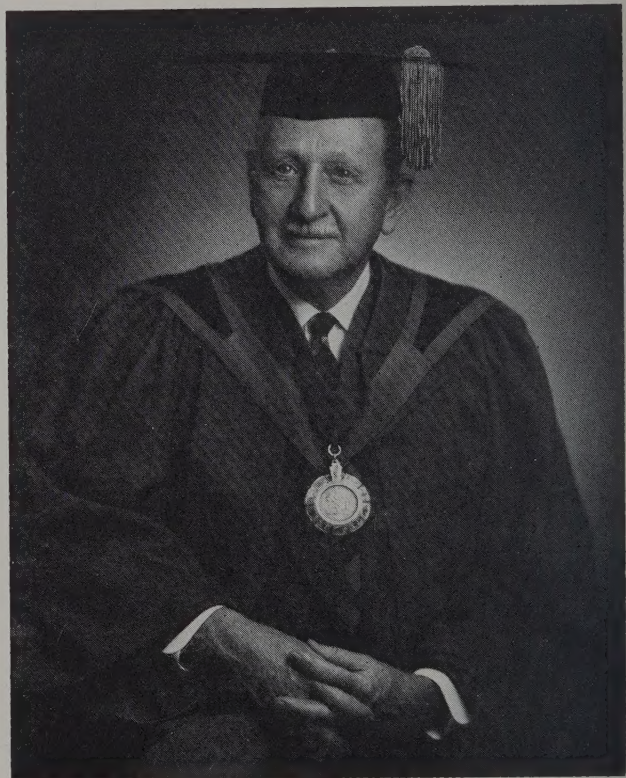
News from the Institute



ASHLEY & CRIPPEN

Mr D. E. Kertland, President of the RAIC

The *Journal* is pleased to be able to show photographs of Mr Kertland and Mr Coon who were elected to office at the Forty-ninth Annual Assembly at Banff.



MILNE STUDIOS LIMITED

Mr Burwell R. Coon, Chancellor of the College of Fellows

Mr Coon is wearing, for the first time, the collar and medallion which were the gift of the immediate Past Chancellor, Mr Forsey Page. The medallion was designed by Mr Page.

The gown worn by Mr Coon was the gift of Mrs James H. Craig in memory of her late husband and of his long interest in the affairs of the College.

CALENDAR OF EVENTS

Annual Meetings of the Provincial Associations:

Saskatchewan, Bessborough Hotel, Saskatoon, November 5th, 1956.

British Columbia, Hotel Georgia, Vancouver, December 7th and 8th, 1956.

Alberta, Macdonald Hotel, Edmonton, January 18th and 19th, 1957.

Quebec, Alpine Inn, Ste. Marguerite, February 1st to 3rd, 1957.

Ontario, Royal York Hotel, Toronto, February 15th and 16th, 1957.

Nova Scotia, Lord Nelson Hotel, Halifax, May 17th, 1957.

Annual Meeting of the National Housebuilders Association, Mount Royal Hotel, Montreal, P.Q., January 9th to 11th, 1957.

Annual Meeting of the Canadian Construction Association, Royal York Hotel, Toronto, Ont., January 20th to 30th, 1957.

"Session '57", Alberta Association of Architects, Banff School of Fine Arts, Banff, Alta., January 20th to 26th.

1957 Annual Convention of the American Institute of Architects, 100th Anniversary, Washington, D.C., May 14th to 17th.

1957 Annual Assembly of the Royal Architectural Institute of Canada, 50th Anniversary, Chateau Laurier Hotel, Ottawa, Ont., May 29th to June 1st.

Annual Meeting of the Engineering Institute of Canada, Banff Springs Hotel, Banff, Alta., June 12th to 14th, 1957.

ONTARIO

Once there was an Architect who was (in the things that architects are) gifted and talented. In the course of his wanderings through the part of the meadow and bit of forest that he was wont to seek his commissions, he came upon a Fox with whom he had a nodding acquaintanceship.

"Tell me," said the Fox, "do you know anything about foxes' dens?"

The Architect assured his friend the Fox that he knew more about foxes' dens than all the foxes put together. After further discussion on the perplexities of designing and building dens, the Fox was satisfied that this was his man.

"I am ignorant in the methods of paying for your services — how do you charge for your work?" asked the Fox.

The Architect quickly quoted the tariff set up by his association which, for foxes' dens, was a loaf of bread.

"A loaf of bread," exclaimed the Fox. "Why for that price I could get the preliminary digging done. I am sorry to have put you to all this trouble. Let me give you a slice of bread for your pains and we will say no more about this."

The Fox, being a very sly fellow, had already heard about partial services from a Raccoon friend for whom the Architect had done a tree. He knew he could get partial services. He also knew what the Raccoon had paid and made certain that he paid half a slice less than the Raccoon. So the Fox got his den.

More trees and more dens followed, so that the Architect's name was on every prospective builder's lips. However, no one, in either the forest or the meadow, would admit to needing full services.

One day the Adder employed by the Architect warned him that if he didn't ask more for his services, he would starve to death. So the Architect tried to raise his prices by asking for

more slices.

When all the animals heard this, they laughed at him and went to a new Architect who had opened an office in the same meadow and wood. And the result was that before he knew it he had no work and an empty bread box.

Moral: Half a loaf can lead to no loaf.

M. R. Sprachman, Toronto

COMPETITION FOR A COVER FOR THE JOURNAL FOR THE MONTH OF JULY 1957

Purpose

The Golden Jubilee of the RAIC is an important and historic event in the life of the Institute. The Jubilee will be celebrated at the Assembly to be held in Ottawa May 29 to June 1.

To record the event the Council has asked the Editorial Board to consider a special cover. The contents will of course be special too, and will deal mainly if not entirely, with the Assembly. This special issue will be the July 1957 issue.

Eligibility

All architects, students of the following Schools of Architecture are eligible, along with graduates of those Schools who have not yet registered as architects —

Ecole des Beaux-Arts
McGill University
University of Toronto
University of Manitoba
University of British Columbia

Jury

Mr Clair Stewart, Commercial Artist and Director of Rolph Clark Stone, Toronto.

Mr York Wilson, Artist

Mr Murray Brown, Architect

The Editor and the Publisher will be members of the Jury, but will not vote.

Decision of the Jury

The decision of the Jury will be final, but the Editorial Board is not obliged to use any of the prize winners if they are not considered worthy of the Journal or the occasion, by the Board.

Prizes

First Prize — \$200.00
Honourable Mention — \$ 50.00
Honourable Mention — \$ 50.00

Mandatory Requirements

THE COVER — The Cover must include the following words and no others:

Journal
Royal Architectural Institute of Canada
Golden Jubilee issue

THE SPINE — See any recent issue.

TYPE — The designer may use any known type or he may design his own. In any case, a plate will be made for the cover.

COLOUR — The designer is limited to three colours on a white ground.

DRAWING REQUIRED — The design will include the spine and will be presented on a card.

The drawing will be 12 $\frac{3}{8}$ in. deep and 9 $\frac{5}{8}$ in. wide including the spine (the trimmed size of the Journal is 12 x 9). Lettering will not be higher than $\frac{3}{16}$ in. from the top or lower than $\frac{3}{16}$ in. from the bottom. Similarly, $\frac{1}{4}$ in. is required from the spine on the left hand side and from the edge of the cover on the right hand side.

The design will be presented in full colour. Where colour is concerned, the designer may choose his own colours and present them in flat tempera colour, or cut out of actual paper; or he may prefer to use the Sinclair and Valentine colour book. Where the colour book is used, the designer will

give the actual numbers of the colours he intends to use, and approximate them in flat paint.

DEADLINE — All entries will be sent to the Journal, Royal Architectural Institute of Canada, 57 Queen Street West, Toronto, Ontario, on or before 12.00 noon, February 4th, 1957.

UNIVERSITY OF TORONTO SENATE APPOINTMENT

Council of the Association announces the appointment of Gordon S. Adamson (F), B.Arch., ARCA, ACID, as the representative of the Ontario Association of Architects on the Senate of the University for the quadrennium 1956-60. Mr Adamson succeeds Leonard E. Shore (F), B.Arch., who has held this appointment for the past four years.

APPOINTMENTS

James Acland has been appointed as associate professor in the School of Architecture, University of Toronto. He will be teaching second year design and medieval history. To this task, Professor Acland brings an experience varied by many climes. After service with Intelligence Corps in Europe, a B.Arch. from Syracuse, an M.A. in philosophy from Harvard and teaching at the Architectural Association in London, he assisted Professor Bailey in the organization of the new School of Architecture at Salt Lake City. During this fruitful session, where, by necessity, he had to teach and create a vast diversity of courses, his interests switched from the practice of architecture to the intellectual and academic problems of theory of design and history. A Ford Fellowship followed with a year's research in Europe into the problem of medieval society, the pattern of the medieval town and the resultant effects on building. Thence to UBC where he applied this research to the history of towns and cities, and propagandized mightily for more sensitive architectural and visual approach to the problem of replanning the cores of Canadian towns. Professor Acland claims that the history of architecture is not a mere assemblage of detail trivia but rather the physical end result of a series of value judgments imposed by man upon the economic possibilities of the urban milieu. It will be interesting to see how this anthropological approach will develop.

Peter Collins has been appointed Associate Professor of Architecture at McGill University with effect from September, 1956. Mr Collins is an Englishman who studied at the Leeds School of Architecture between 1936 and 1948 where he graduated with distinction. (His course was interrupted by seven years war service in the army in Italy and the Middle East.) He has had practical experience with a number of distinguished architects; he worked in the offices of Denis Honegger in Fribourg (Switzerland), and Paris, between 1948 and 1951. He has also worked in the Paris office of Pierre-Edouard Lambert, architecte-en-chef adjoint for the reconstruction of Le Havre. He is an honorary corresponding member of the Société des Architectes Diplômés par le Gouvernement (France). He has been Lecturer and Studio Instructor at his own school, Leeds, and in September 1952 was appointed Lecturer in Architecture, Manchester University. Under the terms of a Fulbright Award he was appointed Visiting Lecturer in the History of Architecture at Yale University in 1955.

Readers of *The Architectural Review* may remember Mr Collins' articles, "The Doctrine of Auguste Perret", August 1953, and "The Modulator", July 1954. He has also published various articles in the *RIBA Journal*, *Building*, *Architectural Design*, *Bulletin de la SADG*, etc.

Canadian National Railways

Mr H. C. Greensides, formerly Assistant Chief Architect, is appointed Chief Architect, succeeding Mr G. F. Drummond, who has retired after many years of faithful service.

Mr G. F. Lithgow, formerly Architect, Central Region,

Toronto, is appointed Assistant Chief Architect, succeeding Mr Greensides.

ANNOUNCING SESSION '57

The first annual architectural design conference Session '56 sponsored by the Alberta Association of Architects proved so successful that a second conference is now being planned with great enthusiasm by the Association.

Session '57 plans are well advanced and the continuing theme will be **An Exploration of Contemporary Architectural Approaches and Ideals**.

Session '57 will again be held at the Banff School of Fine Arts in the Canadian Rockies, January 20th to 26th, 1957.

Arrangements have been made for Richard J. Neutra to attend and further information on other outstanding speakers and topics for discussion as well as information on accommodation will be available shortly. Address inquiries to the Executive Secretary, The Alberta Association of Architects, 312 Northern Hardware Building, Edmonton, Alberta.

CONTRIBUTOR TO THIS ISSUE

Wolfgang Gerson was born in 1916 in Hamburg, Germany, where he resided until he took his architectural training at the Architectural Association School of Architecture in London, England. Worked for a short while in offices in England. Came to Canada during the war. Worked in Montreal and started teaching at The University of Manitoba in 1947. Has been in partnership with A. J. Donahue since 1950. For the last two years he has been engaged in housing and redevelopment research work with the Planning Research Centre of The University of Manitoba. Is now on the staff of the School of Architecture, University of British Columbia.

POSITION VACANT

Young Architect required to operate branch office as partner in Metropolitan Toronto. Should have 4 years experience in working drawings, specifications and supervision. Experience in town planning an asset. All replies confidential. Those interested will reply c/o The Journal RAIC, 57 Queen Street West, Toronto, Ontario.

FUTURE ISSUES

November	Montreal*
December	Churches
January, 1957	General
February	Branch Banks
March	Students' Issue* (Ecole des Beaux-Arts)
April	Schools*
May	Housing* (to be defined shortly)
June	Industrial
July	RAIC Golden Jubilee*
August	Farm Buildings
September	General
October	Vancouver and Victoria*
November	General
December	Recreation Centres

N.B. Only those months marked with an asterisk represent special issues. The others are general issues with an emphasis on the subject mentioned.